TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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MILTON ABORN.

COVERS THE WHOLE FIELD.

The Journalist, Sept. 2.

Harrison Grey Fiske is to be congratulated on the recent strides of THE MIRROR. Owing to the large increase in his advertising patronage, he has had to enlarge his paper to twenty-four pages. THE MIRROR now practically controls the advertising patronage of what is known in the theatrical profession as the legitimate stage. The *Clipper* still holds its own as the organ of the variety profession.

MILTON ABORN.

Milton Aborn, the subject of the first page picture in THE MIRROR this week, was born on May 18, 1864. At the age of twenty-one he thought management was his stronghold, and he therefore undertook direction of John A. Stevens' play, The Unknown, for one season.

During the following season Mr. Aborn managed Mestayer's Tourists. One of the members of the company was taken suddenly ill, and Mr. Aborn was impressed into the part. He discovered that he had more ability as an actor than as a manager, and wisely determined to follow that line of business. He entered the comic opera field, accepting an engagement as leading comedian and stage manager for fifteen dollars per week. From that time until his going with his present management Mr. Aborn has continued in comic opera. He was a member of the Acme Opera company, of the National Ideals, and then joined the forces of B. F. Keith, with whom he commenced on a salary of thirty-five dollars per week.

Mr. Aborn has now been with Keith and Albee nearly six years. He has charge of their opera companies, staging all their operatic productions, and has a repertoire large enough to admit of the production of a new opera every week for a year. Mr. Aborn takes the leading comedy parts, although he has never seen but four characters of the kind that he assumes personated by other persons. He always originates the parts and their distinctive stage business.

Mr. Aborn has opened all of Manager Keith's theatres, the Opera House in Providence, the Bijou in Boston, the Bijou in Philadelphia, the Union Square in this city, and will open Mr. Keith's new theatre in Boston. Mr. Aborn will play at the Union Square until the opening of the new Boston house.

EDNA WALLACE WILL DANCE.

There has been much conjecture as to whether Edna Wallace-Hopper will rejoin the DeWolf Hopper Opera company after she has originated her part in The Younger Son, Belasco's play, to be produced early in November at the Empire Theatre.

Miss Wallace's contract with Charles Frohman calls for her services in that play for ten weeks. She informs THE MIRROR that at the end of that time she will become again a member of her husband's company.

"Della Fox," she says, "will continue, of course, to sing the role of Paquita. My appearance will be entirely separate from the opera itself. I shall dance the serpentine.

"I have been talking the matter over with Manager Ben Stevens, and he thinks it would be a fine idea. You know, I danced in Panjandrum last Summer, so it will not be so very difficult for me to learn the serpentine. Then, too, I have had the advantage of observing Loie Fuller.

"During my brief career on the stage I have appeared in the legitimate drama and light opera, and now, as they say in plays, 'on with the dance.'"

Miss Wallace will probably rejoin the Hopper company at the Grand Opera House, Chicago, in January.

HALL AND TEMPLETON REHEARSE.

The members of the Pauline Hall and the Fay Templeton Opera companies met for rehearsal at Harrigan's Theatre on Monday at 3 P. M. They were informed that their rehearsals would alternate at Harrigan's and the Park Theatre, Brooklyn.

"Miss Hall will produce the new opera, The Honeymooners, on Oct. 23, at the Columbia Theatre, Boston," said Manager George B. McLellan to a MIRROR reporter. "Until then I shall make my headquarters in New York. John H. Young is painting three elaborate sets of scenery for The Honeymooners.

"Miss Templeton will probably sing in Madame Favart right through the season, in spite of published reports that she will make another production.

"I have now under my management four star performers—Pauline Hall, Fay Templeton, Richard Golden and Caroline Hamilton. It is a fact that I shall send Mr. Golden out at the head of a company. He says the comedy part he is to originate in The Honeymooners is the funniest for which he has ever been cast.

MINSTRELS AT A CLAMBAKE.

During the visit of Primrose and West's Minstrels to Mount Vernon, N. Y., recently, they were entertained together with invited guests numbering fifty persons, by Mr. and Mrs. Primrose at their residence on Chester Hill, by a clambake. The minstrels marched to the Primrose homestead, headed by their own band of twenty-five musicians finely uniformed, and upon their arrival were cordially welcomed by the amiable Mrs. Primrose. The house and grounds were decorated with bunting. After the fair hostess had presented each guest with a boutonniere of carnations, grown on the Primrose estate, the table was spread, and a happier or more enjoyable party never was seen. The menu consisted of clams, blue fish, soft and hard shell crabs, lobsters, hot corn, watermelon, etc., with appropriate liquids, and from the time the first dish of clams was served until the last watermelon made its appearance it was a continual merrymaking. The jokes passed by Mr. Primrose, Tom Lewis, Billy Van, Jimmy Wall, and others during the repast kept the party in a merry mood. After the "boke" sides were chosen for a baseball match by John T. West, acting manager of the company, and Joseph Garland, stage manager. They then departed to a field adjoining the grounds and a game of baseball was played that caused no small amount of enjoyment. Mr. Garland's team won by a score of 12 to 10. The following were among the invited guests: Mr. McCarten, Mr. and Mrs. Wright, Mrs. Murphy, John H. Murphy, Mrs. De Calatrava, the Misses Shields, Mrs. Joseph P. Harris, Mr. Frankel, Mr. and Mrs. Newell, Mrs. Joseph Garland, Mrs. Seixas, Masters Joseph Shields, Ben and Frank Wright, William Hart, Mrs. De Mille, and Mr. and Mrs. Robinson, principally residents of Mount Vernon.

TRAINING TO STAR.

Kathleen Lucile Foote, according to the London *Illustrated News*, the American actress, who was formerly leading lady with Wilson Barrett, has received several capital offers from American managers to star next season in the United States. The *News* adds: "But the fair lady has wisely elected to remain in England for some time, in order not only to pursue her professional career, but to observe and study the methods of the English stage. When she feels sufficiently equipped, she will return to her native land, and doubtless fill the niche left vacant by the retirement of Mary Anderson, to whom she is often likened, not only in fervent dramatic style, but also in personal appearance. Miss Foote is tall and fair, a practiced horsewoman, an adept at boating, and she maintains a small menagerie of household pets of various kinds, though she is not so eccentric in her tastes as Sarah Bernhardt. She draws the line at tiger-cats and serpents."

EDWIN D. MINER'S STAR.

"I have been to Poughkeepsie," said Edwin D. Miner to a MIRROR reporter, "to prepare the way for the opening of the tour of Edward Vroom, under my management at that place on Monday.

"I shall return there with the company, and shall travel with Mr. Vroom the first week. His tour is booked solid until after the holidays. I have not booked further than there, for after he has played for a month or so I am confident I can get better terms from local managers.

"From Poughkeepsie Mr. Vroom will go to Troy, Albany, and Montreal.

"Ruy Blas, as you know, is the play he will present. His swordsmanship will be made a feature. Malchine, the champion amateur fencer of America, will be a member of the company, and in the scene where Ruy makes his escape from the guards I promise much excitement and realism."

TO BECOME A TEACHER.

Charles R. Pope retires from the post of United States consul at Toronto, after several years of faithful and distinguished service. Mr. Pope has decided to come to New York and remain permanently. He intends to devote himself to dramatic teaching, a work for which he is eminently fitted by experience, taste, and ripe scholarship. "I detest the name 'elocutionist,'" says Mr. Pope. "I think I know something about reading and declamation, and possibly I may be an exemplar in that way. The mysteries of the stage are not unknown to me, and I have a suspicion that I can unveil them to the seeker." Mr. Pope was celebrated as an actor and especially as a tragedian previously to his consular appointment, and he will doubtless meet with success in his new field of effort.

USED WYNDHAM'S PLAY.

Guy Standing and his wife, Isabel Urquhart, have been guilty of appropriating a play. They did this in full view of a New York audience of supposed experts in matters theatrical, and they were not detected.

They appeared at the Garden Theatre as members of Loie Fuller's "Celebrities," and acted a one-act comedy which they called The Doctor's Dilemma.

Its real title is Mrs. Hillary's Lovers. It is one of the many short plays written by the late James Albery. Charles Wyndham owns all rights to it. He has just ascertained that his rights have been violated, and he has cabled to his representative in this country instructions to enjoin the Standings.

MR. MCCONNELL'S VISITORS.

"John P. Slocum, Frank McKee, Archie Mackenzie, Ben Stern, W. R. Hayden, Joseph Arthur, George Appleton, Al. Canby, George R. McLellan, Frank Perley, J. M. Hill, Harry J. Clapham, John R. McCormick, Ramsay Morris, W. A. Brady, Julian Magnus, John F. Warlee, and James H. Palser are some of the managers that called to see me last week," said Will McConnell, of the American Theatrical Exchange. "They are all full of business and know enough to stick to one attraction. They do not try to control the theatrical world. They don't look cast down by the financial stringency."

PROCTOR'S NEW COMPANY.

"I have decided," said F. F. Proctor to a MIRROR reporter, "to send on tour next season a vaudeville company to be known as Proctor's Ideals. It will consist of one hundred persons, and will produce both grand and light opera. Time is already held for the company in Philadelphia and Boston. There will be new scenery and costumes, and possibly some new operas."

☞ If you wish to purchase play books, theatrical photographs, or popular songs, read announcement of THE MIRROR'S Supply Department on page 16.

GOSSIP OF THE TOWN.

J. Hooker Wright, late of A Fair Rebel company, has been engaged for juvenile and light comedy work with Forepaugh's Stock company in Philadelphia.

Clifford Leigh, the young English actor, has been engaged by Manager Sanson to support Katherine Rober.

The MacMahon Brothers, who took E. E. Rice to Australia, are here with the Boxing Kangaroo.

Charles Plunkett denies the report that he has engaged with the Black Crook, and says that he has not signed for the season.

Lucy Daly has made an original success in the part of Tom Tom in Arcadia, so long taken by Corinne.

The Gilbert Opera company began rehearsals last week at Sunbury, Pa.

Louise Hamilton's company will open season on Sept. 25 at Auburn, N. Y.

John Cumpson will star again in The Merry Cobbler.

J. H. Hazelton opened his season at Manchester, N. H., last week.

Walter Fletcher opened his season at the Lyceum Theatre, Brooklyn, on Sept. 9. The company is headed by Elsie Gladys, soubrette. The other members are Jessie Randolph, Estelle Thorne, H. W. Chambers and George Woods.

Of the company that sailed from London to Australia to support Mrs. Bernard-Beere these are at present in New York: Mons. and Miss Marius, Mrs. and Miss Griffiths, Herbert and Guy Standing, Isabelle Urquhart, W. C. Masson and Ernest Willis.

The Chaflin Sisters have gone to New Orleans to fill a six weeks' engagement for Cyrene, who will join Abbott and Tulotson's Niobe company, in which she will introduce "a terpsichorean cavatina" specially composed for her by J. A. Stromberg.

Manager Augustus Pitou believes that the present practice in this country of permitting all classes of entertainment successively in the theatres generally will be so corrected that, as in London, the drama, opera and vaudeville will only be tolerated separately in houses respectively devoted to each. "The sooner we separate the drama from the opera and the vaudeville," says he, "and our actors from entertainers, the sooner will the stage rise to a higher position than it now occupies."

Charles Cowles has returned from Peak's Island, where he has been summering, and where he tried his new Yankee comedy, called The Boxers. As it was endorsed by Yankee audiences so generously that the largest receipts known to the Pavilion Theatre in five years were realized, Mr. Cowles is happy. The residents of the Island gave Mr. Cowles a handsome diamond watch charm.

C. Jay Williams has joined Milton Nobles in The Phœnix, to play the part of Moses Solomons, taking the place vacated by Mr. Lotto.

Klaw and Erlanger's Exchange last week transacted business for more than fifty prominent combination managers.

Louis Lombard has an essay in the *Musical Courier* on "Music as a Language."

The news-stand in the Continental Hotel, Philadelphia, has been greatly improved, and is now one of the most attractive in Pennsylvania. Large plate-glass mirrors at the back give the stand a spacious appearance, and pillars of walnut add a substantial look. The stand is owned by E. B. Voorhees, who has made a special success in selling theatre tickets.

Mlle. Leontine joined Springer and Welty's Black Crook as première at Rochester on Sept. 11. This production is much the same as that at the Academy of Music in this city, and it is said to be doing the largest business ever known in one, two or three-night stands.

Charles Frohman's Comedians will return to this city, after a tour with The Other Man, to produce a play by William Gillette.

Cyril Scott rides from his home in Harlem to the Empire Theatre and returns nightly after the performance of Liberty Hall on a bicycle.

Liberty Hall has crowded The Councillor's Wife out of the Empire Theatre, where no other play will be produced until David Belasco's The Younger Son is put on in November.

The Soudan, under C. B. Jefferson, Klaw and Erlanger's management, is playing at the California Theatre, San Francisco, this week. Marie Jansen, in Delmonico's at Six, under the same management, opened her season in Macauley's Theatre, Louisville, on Monday night. The regular season of this amusement firm's St. Charles Theatre, New Orleans, will open on Sept. 24 with The Scout, and their new Academy of Music in that city will open on Oct. 8 with the Coghlans in Diplomacy.

The new Tootle's Opera House in St. Joseph, Mo., was opened on Monday night by Henry E. Dixey in Adonis. The first sixty seats were sold at a premium of $60 each.

The Prodigal Father, with Maggie Cline, managed by C. B. Jefferson, Klaw and Erlanger, is doing an excellent business in this State.

Life on the Old Plantation; or, 245 Years in Slavery, will open season in Braddock's, Pa., on Sept. 25. The play is founded on the introduction of slavery into this country at Jamestown, Va., in 1620, is in five acts, and was written by G. W. B. Browne. Its leading actors will be Joseph G. Stevens, Josie M. Easton, the Moore Sisters, the Jackson Sisters, Joseph Jackson, T. V. Browne, G. W. B. Browne, J. D. Zimmerman, J. B. Wilson, and Emil Le Jeune. The author will be manager, and E. E. Fawcett representative.

A new spectacle, entitled The Land Beneath the Sea, will be launched the latter part of the season.

J. G. McDowell and wife (Bozie Stevens) have signed with H[illegible].

Mayor Wright, of St. Paul, Minn., has prohibited Sunday matinees in that city, but still permits Sunday evening performance.

The Denver Theatrical Mechanical Association in a card praise Manager J. E. Sackett, of the new People's Theatre and the New Wonderland in that city for employing a full complement of men in these houses, as requested by them, at a reduction in wages of twenty per cent. for day, and ten per cent. for night hands.

Alba Heywood says that "Edgewood is the only town in the United States that is really enjoying a boom during these hard times, and notwithstanding the rush there, the Folks in their hospitable manner have furnished excellent entertainment."

C. W. Allison has been in Chicago ever since the opening of the World's Fair, and is playing with success the part of the Marquis del Carbannar in Hendrik Hudson, produced by the Kimball Opera company.

Hattie Harvey's father—Colonel Harvey, of Chicago—is about to open one of the largest bars in the world at 202 Wabash Avenue. It will rival the Hoffman House bar. The proprietor expects to make it a favorite resort for professionals. It will be called The Maze.

Ellen Yockey will come to New York in October to give two dramatic recitals. Her Western tour, she writes, has been very successful.

Stuart Robson contemplates a fine revival of The Two Gentlemen of Verona for next season.

L. C. Wegefarth says that it is not fair that Mr. Harris, the composer of "After the Ball," should take all the credit for its success to himself. Mr. Wegefarth says that J. Aldrich Libbey discovered the song and brought it into vogue, and that letters written to Mr. Libbey by Mr. Harris substantiate this statement.

The Professional Woman's League has a variety of classes, among which that of dancing is deservedly popular. The League prepares dances for the stage and furnishes the music both the composition and the orchestration, and the instructor takes a great interest in the success of pupils.

Martin Pache, the tenor, joined the Baker Opera company last week.

O. H. Barr and C. Jay Williams joined Milton Nobles' company last week, replacing Fred Lotto and D. E. Clapham. Mr. Nobles' Southern tour has opened remarkably well. "The Old Phœnix has renewed its youth," he writes.

G. E. Conterno has received a letter from M. Bartholdi, the sculptor, that the waltz recently composed by Dr. Conterno and dedicated to the gifted Frenchman, will be put on the list of pieces played by the French military bands.

Walker Whiteside began rehearsals last week at Elks' Hall, Twenty-seventh Street and Broadway.

Eleanor Barry, the well known leading actress, has declined several excellent offers of engagement, hoping to secure a New York opening.

T. H. Winnett is seeing the World's Fair, en route to Kansas City to attend the opening of the New Ninth Street Theatre there.

"Punch" Wheeler, in advance of The Power of Gold, says that business is booming. In case it falls off, however, his manager, Walter Sanford, who has a train of cars for each of his big attractions, has arranged to take his audiences along, as he is bound to furnish every requisite to success.

Only a Farmer's Daughter began its seventeenth consecutive season at Port Huron, Mich., on Sept. 17. Porter J. White is manager, and Olga Vernon White is the star.

The Devil's Mine, that picturesque Western drama from the pen of Fred. Darcy, has begun another season of success. Although on its sixth tour, the play seems to retain its popularity, and since its opening several managers have been compelled to bring into use the S. R. O. sign. The roles of Jack Hawley and Little Jennie are assumed as heretofore by Fred. Darcy and Trixy Hamilton, and they are assisted by the best company that has ever been out with the play. Several strong, up-to-date specialties are introduced, and elaborate new scenery is carried. This is the last season of the play in America, as Mr. Darcy contemplates a tour of Great Britain during the season of 1894-95.

Mona Mora, who has been dangerously ill, is slowly recovering, and hopes soon to assume her place in the ranks of the profession. She enjoys the companionship of Hallie Gelbart, the ingénue, who has recently returned to the city.

Arthur W. Wilbanks, a traveling salesman, was arrested last Friday on a charge that he had in Los Angeles, Cal., forged the name of Ada Roy to a money order, last February. Wilbanks was held for a hearing on Friday.

The odor of smoke in the Columbia Theatre, Brooklyn, on Friday evening, unnecessarily alarmed the audience that was witnessing The Social Swim, presented by Marie Wainwright's company, and several left the theatre in fear. Confidence was soon restored. The smoke came from a defective engine and there was no danger.

Lady Windermere's Fan will be played at the Harlem Opera House during the week of Oct. 2 by the company specially selected to present the play this season. After the preliminary week here the company will go to Chicago to play a long engagement at the Schiller Theatre. The company includes Virginia Harned, Mrs. E. J. Phillips, Frank Gillmore, Howell Hansel, J. C. Saville, Herbert Ayling, E. S. Abeles, G. Marburg, J. Watson, Evelyn Campbell, Fanny Jackson, Messrs. Standard, Morris Karmer, Starr and Shuman.

MR. WILLMARTH H. POST

FOR SEASON 1894-95.

Announces a Special Scenic Production of a New and Original Sensational Comedy-Drama,

"BROTHER AND SISTER."

Address all communications relative to above to W. H. POST, care CHARLES L. DAVIS, en route, or Alvin Theatre, Pittsburg.

DOES NOT SEE THE JOKE.

In last week's MIRROR appeared an advertisement inserted by Robert Mantell in which he stated at length that his managers, the well-known firm of Proctor and Turner, of this city, were missing, and that he had large profits to remit to them.

A MIRROR reporter saw F. F. Proctor at Proctor's Theatre. Mr. Proctor was puzzled by the advertisement.

"When my attention was called to it, I supposed it was meant for a joke, but, after reading it several times, I have concluded that there is malice in it. It is calculated to make managers throughout the country believe that Proctor and Turner are not attending to the tour of Mr. Mantell, and I resent this.

"I have placed the matter in the hands of my lawyer, Judge Dittenhoefer, and the matter will be cleared up at once. I have known of no fault-finding on the part of Mr. Mantell or of anyone connected with his company. I have weekly reports from Mr. Martin, our representative with the company, and it was only the other day our share of the profits was forwarded to me.

"According to our contract with Mr. Mantell, I am to manage his tour from my desk at Proctor's Theatre. As a matter of courtesy, we have consulted with him from time to time; but we are not bound to do so.

"I have found that, as a rule, actors are poor business men; and if I find that Mr. Mantell is in earnest when he advertises Mr. Turner and myself as missing managers, I shall not consult with him at all in future, but shall direct his tour as a man directs the tour of a horse—in harness.

"Mr. Mantell has been very prosperous under our management. We have adjusted his affairs very satisfactorily. His contract with us covers five years. We shall keep him to it."

In a letter to THE MIRROR, accompanying the copy for the advertisement in question, Mr. Mantell intimated clearly that its intent was jocular, although it was true, he asserted, that he had been unable to get answers to his telegrams and letters from Proctor and Turner.

MRS. KENDAL AS MRS. TANQUERAY.

Carados, of the London *Referee*, went two hundred miles to see The Second Mrs. Tanqueray in the hands of the Kendals, who tried the play at Leicester.

After sentimentalizing upon the unities that would have been preserved had Mrs. Kendal proposed to play The First Mrs. T., Carados says among other things more or less similar:

"Appropriately enough for a heroine gone wrong, Mrs. Kendal made her first entrance in white satin and scarlet trimmings. She was lovely to look upon, and the crowded house received her with rapture. It was a big audience and a reverential, though to say sooth it early developed a dangerous habit of laughing in improper places—if such an adjective can be used in such association, and yet the audience was not wholly to blame for its lack of discrimination.

"You'll hardly believe me, but Mrs. Kendal's Paula was, to begin with, more than a little vulgar—not to say common. The Second Mrs. Tanqueray's Past was doubtless about as hot as they made them, but at the St. James' there was no evidence that it had affected her parts of speech—or, to be exact, her vocal inflexions. The Leicester Paula was at starting loud to noisiness, and hence many of the audience rashly jumped to the conclusion that she was a rollicking sort of lady, who was not to be taken too seriously whatever she might say or do. Hence, also, some of the very best points in this fine play—points wherein author and actress were alike at their best—were received with noisy smiles when tears would have been the more fitting tribute to the artist's (and the author's) ability.

"Assuming that Mrs. Kendal's conception of the part was correct, she certainly carried it out with artistic completeness. All the same, I don't think that sort of Paula would ever have captured Aubrey Tanqueray."

SARDOU CONTRADICTS STERN.

Ben Stern, manager of Fanny Davenport, announced last week through THE MIRROR that Miss Davenport has a contract with Victorien Sardou, by which the French playwright will provide Miss Davenport with a new play for next season, to which she will have the exclusive rights and for which Sardou will be paid $20,000 in cash. A reporter of THE MIRROR has seen since then a cablegram from Sardou in which he denies that contracts are signed. Hitherto Miss Davenport has paid Sardou $20,000 for only the American rights to his various plays. It is not likely that at this period of his career the French dramatist would charge less than usual for his work.

MR. HAWORTH IS ALL RIGHT.

Colonel Edward M. Alfriend is staying at the Langham Hotel, in Boston, where Joseph Haworth is living.

"I see Mr. Haworth daily," Colonel Alfriend writes to THE MIRROR, "and he is mentally as sound and healthy as any man in Boston. He has been suffering physically from an attack of jaundice, but he is nearly recovered.

"The published reports in the New York papers in regard to Mr. Haworth are inexcusable slanders."

WILSON'S NEW PRIMA DONNA.

The idea seems to prevail that Amanda Fabris, who is to sing the title role in Erminie in Francis Wilson's forthcoming revival of that piece at the Broadway Theatre, will then make her debut upon the operatic stage. Such is not the case.

For several seasons Miss Fabris has been known in musical circles as a charming singer, actress and woman. A representative of THE MIRROR had a chat with her last week at the Hotel Vendome.

"I have been on the stage five seasons," said Miss Fabris. "I made my debut at the Metropolitan Opera House in Lakme under the direction of Theodore Thomas. After a brief season here I went abroad and became the prima donna of the Carl Rosa Opera company.

"I sang all the principal roles in grand opera. Those that I liked best are Juliet and Marguerite. I also sang in London at Covent Garden under the direction of Sir Augustus Harris.

"Last season I returned to this country and sang with Anton Seidl upon his Wagnerian concert tour. I also sang at the Lenox Lyceum and at Carnegie Music Hall.

"Why is it I have abandoned grand opera for light opera? Because there is scarcely any field for the former in this country and because Mr. Wilson made me such an enticing offer to join his company. The music that falls to my lot in Erminie is beautiful, is it not? No singer could cavil at it. I hope, of course, to make a great success in Erminie. But that remains for time—a very short time—and the critics, the public and finally myself to decide."

LOUIS ALDRICH IN THE SENATOR.

The Boston papers praise the work of Louis Aldrich and the excellent company with which he has been associated in The Senator by Managers Joseph Brooks and Charles H. Thayer in no uncertain way. This play, in which W. H. Crane made such a hit, seems in its new hands to be destined for new triumphs. Of Mr. Aldrich's work the *Globe* says: "Mr. Aldrich has not only made the character vigorous with renewed life, and thus disappointed some prophets, but he has given it a new shading not inconsistent with the happy coloring imparted by Mr. Crane, and by avoiding too violent contrast with the originator of the part, represented a Hannibal Rivers at once prudent, enthusiastic, buoyant, tender, courageous and to the manner born. The picture is full of color, lively, with great breadth of tone, wholesome and electric in its immediate effects. Perhaps it is a little less definitive than that of Mr. Crane, but none the less spontaneous and picturesque, its honesty is captivating." The *Herald* says: "As Hannibal Rivers, Mr. Aldrich made the biggest kind of a hit. The applause which greeted his best efforts and his curtain calls were not occasioned by mere friendship, but because of the excellence of his work. His impersonation was easy, graceful and forceful; it is hard to discover where it could be improved upon."

AFTER THE BALL.

According to the press in the towns in which he has appeared, R. E. Graham has an opportunity in After the Ball quite equal that given to him in The Little Tycoon. Mr. Graham takes the name of Paul Gribbs, who to assist a friend takes the latter's name and identity, becomes engaged to two young women, fights an imaginary duel, narrowly escapes bigamy, and manages to bring much amusement out of other complications that ensue. It is said that Mr. Graham makes his points so well that his audiences dislike to see him leave the stage even when it is necessary to the action of the farce. From all reports After the Ball will grow in favor, especially as good words are said for the company that supports Mr. Graham.

BENNETT'S CASINO BURNED.

Bennett's Casino, in Brooklyn, was burned on Sept. 9. The building was of wood and was quickly destroyed, with Leddy's Hotel adjoining, in which several of the Forrester Burlesque company, which had been filling an engagement at the Casino, were stopping. Several of the women members of this company were rescued from the hotel with difficulty, and most of their wardrobe was lost. Bennett's loss on building, scenery and costumes is said to have been $105,000, on which there was an insurance of $30,000. The fire, which occurred in the afternoon, caught near the stage, but its cause is unknown.

A PROMISING SONG.

"I am singing a new song called 'Nellie to Me is a Queen,'" said J. Aldrich Libbey to a MIRROR man, and I think it will prove in popularity to be a companion to 'After the Ball.' It is by Joseph Hart; its story is delightful and its music is charming. I believe that the composer of the day for popular music is Mr. Hart. 'Nellie to Me is a Queen' stamps him as such."

THE TOUR OF COMRADES.

Helene Mora's starring tour in Comrades, under James Hyde's management, has thus far justified the hopes of its projector. Since it began on Labor Day in New Bedford, Mass., the piece, star and company have won favor in a number of New England and New York towns. Besides Miss Mora, whose skilful acting and phenomenal baritone voice are her strong points, the party include the celebrated Quaker City Quartette, and such well known actors and specialists as Henri Lynn, the Allisons, Johnny Ray, etc. The majority of the papers in the towns thus far visited pronounce the entertainment the best that has been seen this season. New Yorkers will have an opportunity to judge whether this praise is well bestowed when Miss Mora brings Comrades to the Park Theatre at an early date.

BUSINESS IN NEW ENGLAND.

The manager of a prominent attraction now touring New England writes to THE MIRROR regarding the condition of business in that territory.

"Business is in a deplorable condition in some of these towns," he says. "In Manchester, N. H., there are 10,000 persons idle who are the employés of one concern alone. In Lawrence, in order to relieve distress, the city authorities have arranged to put men out of employment at work on the public sewers. I cite these cases merely to instance the general condition.

"In spite of all this from three to six attractions a week are booked in these places. How they manage to keep out is more than I can understand."

A PROLIFIC COMPOSER.

William Furst, the well-known composer and musical director of the Empire Theatre, is meeting with noteworthy success in placing his comic operas. Two of his works will shortly be produced. The Honeymooners, for which C. M. S. McClellan has written the libretto, will be produced very elaborately at the Columbia Theatre, Boston, on Oct. 23. Princess Nicotine has been accepted for production at the Casino by Lillian Russell. The book of this opera is by Charles A. Byrne and Louis Harrison. It will be seen at the conclusion of the run of The Rainmaker of Syria. In addition to these operas, Mr. Furst has written songs and incidental music for many companies.

BEN TEAL PLAY-MAKING.

Ben Teal has gone to Louisville to make the production of Delmonico's at Six for Marie Jansen. Before he left he said to a MIRROR reporter:

"In addition to Miss Jansen's play, I have just produced In Old Kentucky. I am also at work on a play which Edward Paulton and I are writing together. It will be a serious drama and we propose to stage it in New York towards the middle of this season.

"I have completed a play of my own which is in a lighter vein; so you see I am by no means idle."

CORINNE'S NEW YORK ENGAGEMENT.

The Kimball Opera Comique, headed by Corinne as Hendrik Hudson, will fill an extended engagement at the Fourteenth Street Theatre in the Spring.

The opera was produced at Chicago this Summer, and Manager H. R. Jacobs says that it made an instantaneous hit there. Its authors are Frazer and Gill.

Mrs. Kimball carries all the scenery for the piece. In fact, the only thing in the way of painted canvas used belonging to the theatres visited is the drop curtain.

LEFFINGWELL'S NEW PLAY.

Blue Grass, the Kentucky romance that has achieved a flattering success, is from the pen of Miron Leffingwell. Another of his dramas, The Hand of Fate, will soon go on the road with Elsena Leffingwell in the star part of Suze from Tennessee. The play will have an entirely new equipment of special scenery and effects. James B. Dickson will manage the tour of The Hand of Fate, and will supervise its production. The printing, it is promised, will be elaborate and costly.

NEW PLAY FOR MR. RUSSELL.

For several months Clyde Fitch has been under contract to write a comedy-drama for Sol Smith Russell. The play is now completed. It blends pathos with humor, and contains a part that will bring out, it is said, Mr. Russell's quaint characteristics. It is not yet announced when the production will be made.

A TOTAL LOSS.

Le Grande Opera House, at Lyons, Ia., caught fire at 3 o'clock A. M. on Sunday, Sept. 16. The building and contents were wholly destroyed.

SAID TO THE MIRROR.

JOSEPH HUMPHREYS: "I have resigned the part of the corporal in The Other Man at the Garden. I am rehearsing Charlie's Aunt, which is to follow Jane at the Standard. It leaves me no time to do anything else."

JOHN HARLEY: "I have just engaged a tank. I do not mean an actor, but an iron affair which James T. Powers will carry on the road with him when he produces Walker—London. There will be a boating party on the Thames, and we must have real water."

MARIE JANSEN: "Everything is packed. I shall start in an hour for Louisville to open my season in Delmonico's at Six. There is a 'Napoleon' hat which I shall attempt to make the vogue this season. I expect to appear in New York in November at the Bijou Theatre."

C. D. MARIUS: "I'm fagged out. Just got in from Boston to rehearse the Vokes company. Venus seems to be a great 'go.' It was not over on the first night until after midnight. So we have been cutting it, making it from three acts into two."

FRANK DIETZ: "I have run into town for the day. Rhea and her company went to Hartford a week ago Monday. They have been rehearsing The Queen of Sheba ever since. They will begin their tour there tonight (Monday)."

GEORGE KNOCH: "I am waiting until the road gets clear of wrecks. Before Christmas I shall send out a play by Scott Marble and myself called The Midnight Express."

MARK LYNCH: "I have been engaged to play the leading part in Under the City Lamps. Just now, you notice, I am leaning against the lamp-post at O'Rourke's chop house, waiting for some one with whom I have an appointment. It may be said that I am rehearsing even now. See the point?"

HARRY LACY: "I shall produce a new play in a month or two. I do not think it advisable to start out early this season."

HENRY GUY CARLETON: "Now that The Lion's Mouth has been produced in New York, I shall complete my play for Tim Murphy."

WILLIAM BARRY: "The Rising Generation seems to have 'hit 'em hard.' Edward Harrigan, Annie Yeamans, and other of my friends have congratulated me upon its production. We are cutting some of the melodramatic scenes, for it seems to be essentially a laughing success."

ROBERT DUNCAN: "The Liliputians are playing to business that is simply stupendous at Niblo's. I'll warrant more money has gone into the box-office the last two weeks than during any other two weeks within the last fifteen years' history of the house."

CHARLES BARTON: "I shall not remain as business manager and press agent of the Casino after the run of The Rainmaker of Syria. I shall look for a position in some place where there is not a series of explosions. At the Casino I have had plenty of excitement. I am prepared now for a serene life."

M. W. HANLEY: "Every once in a while I attempt to break away from my private office at Harrigan's Theatre, and catch a glimpse of some other play. But I can't do it. Either an old friend or a new one drops in and keeps me in my seat."

R. A. BARNETT: "Prince Pro Tem has made a hit at the Boston Museum. I have charged it much since its first production, and have introduced several new features."

ED. PERRY: "The English Military Tournament at the Madison Square Garden turns out to be a magnificent success. It was booked for one week, but we have arranged with Frank Sanger to continue it two weeks more, and it may stay indefinitely."

DAVID TOWERS: "There is a mistaken idea abroad that George B. McLellan has engaged me as business manager of the Fay Templeton Opera company. Mr. McLellan has not engaged me nor have I engaged him. We are associated in the management of the company."

EDWARD VROOM: "The sword I shall carry in my revival of Ruy Blas is the genuine article. The Italian Consul gave it to me. The hilt is stamped with the royal crest of Italy."

W. W. FURST: "There is no doubt now that Lillian Russell will sing my new opera, Princess Nicotine, at the Casino. She has just signed the contract. I have got it in my pocket."

DAVID BELASCO: "Through friendship for George McLellan, I have consented to stage the second act of The Honeymooners for Pauline Hall. It represents a *bal masque*."

PERCOX ROUSSON: "I have just returned from Richfield Springs, where I had an exceedingly prosperous season. I stopped over at Utica to sing in concert with Emma Thursby. I have been appointed a member of the faculty of the Utica Conservatory of Music, and shall run up there once a week to instruct large classes."

BARRY JOHNSON: "John Jack, Julian Greer, Theodore Hamilton and I will go to Baltimore next week to rehearse for Henry IV., which we shall produce here on Sept. 25. I shall play Hotspur."

THE WOMAN'S PAGE.

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1432 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

Notes on Gloves.

In the early part of the seventeenth century men and women wore gloves of chickenskin at night to give their hands whiteness.

To this day, women have kept up the practice of wearing gloves at night for the same purpose; although chickenskin is no longer in vogue.

Some people rub cold cream on their hands before donning the beautifying gloves, but the mere protection of the skin from the air for eight or ten hours will improve the appearance of the hands without the use of any cream or emollient.

Women engaged in manual labor, though it be nothing more taxing than the dusting of pictures or bric-a-brac, will find the use of gloves while at work, a decided advantage.

Silk gloves are worn by people that fancy kid too heavy for warm weather. As a matter of fact, a loosely fitting kid or dogskin glove is quite as cool and comfortable as the silk.

A baggy silk glove is an eyesore, and as silk gloves of good quality cost almost as much as kid, to choose them is foolish, for they are neither fashionable nor economical.

Lisle thread gloves and mits of any kind are an abomination.

Good taste decrees that kid gloves fastened with a silken cord and tiny brass knobs are on a par with purple veils and imitation jewelry.

Dogskin still holds its own as the "correct thing" for walking, yachting, etc.

Glacé kid is worn by "smart" people, in white or pearl color only.

Suéde is still the favorite material for gloves that are to be worn at the theatre, church, receptions, balls, and in short at any function where one wishes to be particularly well dressed.

Even our most aristocratic glovers display and keep Suéde and kid gloves in startling shades of red, green, and pink.

The words "display and keep" are used advisedly, for such gloves are not sold except to country people or to women of exceptionally vulgar tastes.

Grey gloves are always permissible, but black is chosen by those that wish to decrease the apparent size of their hands.

White gloves are very "smart," but do not wear them unless your hands are small enough to stand the effect of length and breadth they give. For the last two or three years white gloves have been worn with shopping costumes, but the fashion is now dying out.

It was a foolish and extravagant fad, for the gloves soiled easily and became very shabby after being worn two or three times.

But white or pearl colored glacé kid gloves with extremely narrow black stitching are appropriate and stylish when worn with a visiting or reception gown.

Spangles and embroidery are out of place on gloves.

Fashionable women abroad are wearing gloves that fit very loosely; for instance, a woman that has hitherto worn fives now dons a pair of sixes.

If you are troubled with perspiring hands, you are to be pitied, for your gloves will soon lose their color and freshness.

The best remedy for such an affliction is to rub your palms with Florida water and then sprinkle them with baby powder before drawing on your gloves.

Some glovers advise the use of powder in the gloves instead of on the hands, but the idea is a poor one. The powder in such cases finds its way to the fingers and thence to the nails. The result is most unpleasant.

If your gloves become soiled any professional cleaner will put them in order for ten cents, or if they are evening length, the charge will be fifteen cents.

It is a good plan to keep a large supply of glove buttons on hand, as nothing looks so untidy as a buttonless glove, excepting a buttonless shoe.

Before throwing away old gloves, cut off their fingers if they are in good condition and also the buttons. The buttons will certainly prove useful, and the glove fingers may be of service in case of accident or even to replace those that have become worn and shabby on gloves of the same color.

Rips should be mended as soon as they appear, or they may develop into tears which will give you a great deal of trouble.

A tear across the palm of the glove is pretty good evidence that you have been squeezing your hands into too small a space. Such a tear can be mended, but the repairing will be no easy task and the stitches will soon pull out. The best thing to do with gloves that are torn in this way is to throw them away and buy a new pair, a size or two larger.

Some glovers keep gloves sold by them to regular customers in order for several months after purchase, free of charge.

If you mend your gloves yourself do not use ordinary sewing silk or needles. A special kind of needle and suitable silk can be bought at any glover's or drygoods shop.

One dollar and seventy-five cents is the average price for a pair of good dogskin gloves; one can occasionally buy them for less, but cheapness is apt to mean poor quality. To pay more than the price mentioned means that you are paying for the name of the fashionable glover you patronize, as well as for the gloves themselves.

In buying black gloves, it is usually advisable to select a somewhat larger size than you usually wear, as the black dye renders Suéde or kid more delicate than colored gloves, and a slight strain ruins them.

Certain "household journals" recommend inking black gloves that have turned purple.

The habit is uncleanly and vulgar. It is better to be shabby than to be dirty.

Economize in other matters and replace your discolored gloves with new ones, but do not succumb to the temptations of the ink bottle and camel's hairbrush.

Finally, wear cheap hats, cheap wraps and cheap gowns if you must, but do not indulge in the extravagance of cheap gloves.

About Well-Known Women.

The Empress of Austria is about to translate two of Shakespeare's plays into Greek.

Mrs. Bancroft is passing the period of convalescence after her recent severe accident at a quiet seaside resort on the Norfolk coast. Olga Nethersole spent part of the Summer at the same place in a little farm house. Miss Nethersole is very fond of outdoor life, and, although a part of her vacation was devoted to the study of a new role, she found time for many a long walk. She can ride and shoot, is quite a clever amateur botanist, and she is an expert golf player. But she loves her profession better than anything else. She is said to be tired of the adventuress roles she has hitherto assumed with such success, and in the future she will probably devote herself to the interpretation of more congenial characters.

ELLA HUGH WOOD.

Mrs. Langtry's racing colors are fawn and blue. Her first success in a sporting line was the winning of the two-year-old Plate at Kempton Park, by her colt "Milford." She made about twelve thousand dollars on that occasion. On the turf she is known as "Mr. Jersey."

Sarah Bernhardt has a three-year-old grandchild. She (Sarah, not the infant) expresses the opinion that Mary Anderson is a good actress, but not a great one, although her beauty is unquestioned, and in the event of her return to the stage, it would compensate in no small measure for her lack of genius. Bernhardt confesses that she is bewitched by Ellen Terry; as for Irving, she thinks him a great artist, but "more artist than actor."

Jean de Reszke is very fond of coster songs, and especially of that famous ditty, "Mrs. 'Enery 'Awkins." The de Reszke Brothers have a large estate in Poland, and there they spend a few months every year, devoting themselves to the breaking in and training of horses.

A Descendant of Puritans.

Madame Antoinette Sterling is said to trace her ancestry back to one of the Pilgrim Fathers, who came to this country in the *Mayflower*. When on the concert platform she dresses simply and quietly, and does not make the mistake of wearing a ball gown in the afternoon, as so many of her sister singers do. She is a total abstainer not only from alcoholic liquors, but from tea and coffee as well.

Duplicates for a Banker.

What young bride has not known the sorrow of receiving duplicate wedding gifts which can not be exchanged?

One can make use of half-a-dozen clocks or one or two dozen lamps; but what can be done with twenty-three butter knives, the exact number of these articles received by a New York society girl on the occasion of her marriage last year? Worse yet, each knife was marked with her full name or initials.

But even this record has been beaten.

Prince Baserchitkoff recently married the premiere danseuse of the Eden Theatre, Mlle Zucchi.

Their friends were evidently actuated by a desire to select appropriate presents for them, but alas! all their ideas ran in the same channel, and the result was that the unfortunate couple received no less than one hundred-and-twenty silver cups, all in the form of dancing shoes!

God Speed.

The roof-gardens are closed, and many of the theatres have reopened.

Our Summer friends have left the city for the Winter season on the road, and their places are taken by old friends in new plays.

The financial situation of the country is slowly improving and although the aftermath, the natural sequence of economy after the long and trying panic is sure to come, the outlook is far more promising than it was a few months ago.

The players start out with buoyant hopes and belief in themselves and a coming wave of prosperity. There will be failures and disappointments, of course, for the millennium is not yet with us; but there will be pleasant surprises and successes.

Therefore, let us think only of the bright side and abstain from gloomy forebodings.

To those that succeed we offer our sincere congratulations, to those that fail, our hearty sympathy and to one and all of our friends, the "player-folk," we say, God speed.

The Professional Woman's League.

No more cowardly attack on women has ever been made than the recent attack made by the newspapers on the women of the executive committee of the Professional Woman's League.

That these women have kept silent throughout all the vulgar bluster is a credit to their good sense, their womanliness, and their dignity. Interviews have appeared, purporting to be with members of the League, that were, with few exceptions, absolutely without foundation. Newspapers from Maine to California have devoted columns to the affair, but the writers of them have found it quite unnecessary to inform themselves of the facts in the case.

The women of the Professional Woman's League have built up a noble institution; they have worked untiringly, generously, disinterestedly, and their work has been prolific in good results. Publicly their reward has been wholesale abuse from the press.

Were these women to abandon the work in disgust they could not be blamed. That they continue in it undismayed is proof of rare courage, fidelity and womanliness.

The Amber Witch.

Connie Gilchrist, who married Lord Orkney, has a beautiful houseboat, ornamented in white and gold and provided with every creature comfort possible.

It is named *The Amber Witch*, and is the admiration of all those that are fortunate enough to visit it.

Fruit from the Scissors Tree.

Munsey's Magazine for September contains a short story by Rhodes MacKnight, entitled "On the Threshold."

The plot is not especially original, but the interest is well sustained. This story is one that might repay dramatization. As a curtain raiser, "On the Threshold" would be delightful. We commend it to the attention of amateurs in search of a new play.

In the same number of the magazine, the department called "The Stage," is embellished by good portraits of Edna Wallace-Hopper, Blanche Walsh, Anna O'Keefe, and Georgia Cayvan.

Following the example set by the *Cosmopolitan*, Mr. Munsey is about to reduce the price of his magazine from twenty-five cents to ten for single copies and from three dollars to one dollar for annual subscriptions.

The September number of *Godey's Magazine* contains a complete novel, entitled "Si's Daughter," by Frederick B. Mott. The illustrations by George Wharton Edwards are admirable, and atone for the lack of interest in the story itself.

The frontispiece, however, is apparently a poor bit of work; but the fault may be in the reproduction.

The magazine contains nothing of especial interest to theatrical people. Although Cornelia Kane Rathbone's short story, "A Dethroned Ideal," is well worth reading by any one.

Mrs. H. Lovett Cameron wrote a delightful story some years ago. It was called "In a Grass Country." In the September number of *Lippincott's* there is a novel entitled "A Bachelor's Bridal," by the same writer. It is interesting and well written with the exception of the ending.

It is the fashion nowadays to give an unhappy or tragic denouement to novels and short stories. Certain writers believe the old style, "so they were married and lived happily ever after," to be inartistic.

Occasionally such an ending is inappropriate, but in Mrs. Cameron's story there is absolutely no reason for the disappointing denouement.

The Writer, a Boston magazine for literary aspirants, is a useful and valuable periodical.

There is a "Literary Bureau" in connection with the magazine, and experienced readers undertake the revision and placing of manuscripts sent them for a very moderate charge.

The Editor of the Woman's Page frequently receives manuscripts that contain good ideas and are well worth publication, but in which there are so many rhetorical errors and ungrammatical phrases that they must be returned to their writers or entirely rewritten.

The average editor has not the time to rewrite articles by would-be contributors and therefore a manuscript that has undergone correction and revision by a professional "reader" stands a far better chance of acceptance than one sent in "as it was written."

The *Pall Mall Magazine*, conducted by that voluntary exile, William Waldorf Astor, is a literary half-breed, being free from the heaviness that characterizes the average English periodical, but lacking the brilliancy that is a feature of the best American magazines.

In the September number there are contributions from many well-known and clever writers, the list including Mrs. E. Lynn Linton, who reminds us that a "remnant" of society is respectable. Alas! that such a reminder should be necessary.

The opening chapters of a novel entitled, "The Sere, The Yellow Leaf," by Mme. Sarah Grand, are in this last number of the magazine, and J. Zangwill's department, "Without Prejudice," is entertaining and amusing as usual. This month he suggests that the Gatti Brothers run their theatre "on a principle of duality befitting their joint management. Let it be the home of melodrama and burlesque. Let, say, Mr. Sims—who is so clever in either species—write the pieces—each melodrama being its own burlesque. An extra dash of color here, an ambiguous line there, with a serious meaning in the melodrama and a droll in the burlesque, will secure the brothers two audiences, and after eight o'clock I guarantee standing room only."

The idea is certainly novel, if not practicable.

The September number of the *Century* is enriched by the "Leaves from the Autobiography of Salvini."

THE USHER.

Mr. Harrigan's company has an amazing amount of vim. No matter what the temper of the audience may be; no matter whether the house be cold or appreciative; no matter whether it's matinee or night; no matter whether it be the first or the one hundredth performance, you will always find this company up to concert pitch, doing its utmost to please, and usually succeeding.

This may indicate good discipline, or it may indicate collective conscientiousness on the part of the organization. But whichever or whatever it is, it is worthy of praise and of emulation.

I never drop in of a night at Harrigan's (which is one of the few places in town where one is certain of relaxation) that I fail to find every one on the stage, from Mr. Harrigan down, giving the best performance that he or she knows how. I wish that I could say as much for the majority of companies.

How often we find, even in our most important companies, two or three of the actors slighting their work; walking through their parts; appearing as if their duties were a bore, and conducting themselves in a manner that says as plainly as so many words that they are making themselves uncomfortable for an evening as a favor to the people in front.

The best play in the world cannot but seem dreary to the spectator in these circumstances. Managers ought to get from Mr. Harrigan his secret or his recipe for keeping an entire company up to the mark.

The tone of several of the "criticisms" of The Lion's Mouth in the daily papers last week was calculated to exasperate persons that cherish the desire to see some remnant of the poetic drama transmitted by this theatrical generation to the next.

Mr. Carleton's play comes nearer to being dramatic literature than does any play of American authorship that has been produced in our time. That is not a matter of opinion—it is a matter of fact, provable beyond question.

It is a play that ought to place Mr. Carleton almost, if not quite, at the head of American dramatic authors.

Had The Lion's Mouth failed in the theatrical sense it would not have deserved the slating it received in the quarters above referred to; but, in point of fact it scored a popular, as well as a literary and artistic success, and therefore, the strictures in question were the less excusable.

One of these journalistic quidnuncs actually wrote in sober earnest that it was surprising that the author of A Gilded Fool could turn out such a stilted and bombastic play as The Lion's Mouth, while another whippersnapper accused Mr. Carleton of trying to follow in the footsteps of William Shakespeare!

Fortunately for the hopes of those that earnestly desire the intellectual side of the drama to be not wholly neglected, these and other writers of the same class neither create nor voice public opinion, and worthy plays succeed serenely in spite of them and of their twaddling comments. They are mere gnats that annoy, but are incapable of doing serious harm.

I suppose that, in addition to the crass stupidity and the penny-whistle flippancy of these scribblers, the general belief that Mr. Carleton is personally intolerant of adverse criticism supplied at least a partial motive for the contemptuous reception of his work at their hands.

If this supposition is correct it furnishes still another proof of the microscopic dimensions of some of the minds that are permitted to pronounce judgment on the work of brainy men in this metropolis of ours.

Of course it would not be fair to hold the Catholic church censurable for the refusal of the Order of the Sacred Heart to admit the children of actors to its convent schools.

The church, it appears, permits these institutions to make their own rules and regulations, and the Order has accordingly seen fit to discriminate against actors' children.

The mother superior of the Convent of the Sacred Heart in this city explains that she has no voice in the matter; that the prohibition in question emanated from the mother superior of the head convent in Paris, who believed that the association of other children with those of professional parents might exercise an injurious effect.

It is barely possible that this reason may hold good in Paris, where members of the dramatic profession are still held in social outlawry and where, rightly or wrongly, the women of the stage are regarded—irrespective of personal character—with little respect by the public.

But it won't do here.

Unless the head of the Order of the Sacred Heart sees fit to rescind the absurd and insulting rule speedily the matter should be brought before the church authorities at Rome. The policy of the present Pope and of his advisers is disposed toward justice and liberality, and there is little doubt that the head of the Order of the Sacred Heart would be brought, in such an event, to see the error of her ways.

Meanwhile, until this question is settled satisfactorily, members of the American theatrical profession owe it to themselves to abstain from giving their services to benefits in aid of Catholic charities. Hitherto they have been more than generous in this respect.

There is an impression abroad "The Gentleman of Verona," who kicks up his heels occasionally in the columns of the *Herald* is Joseph Howard, Jr.

Howard Paul tells a story which has Henry Irving for its subject. One night at the London Lyceum two American women sat behind Mr. Paul in the stalls. The play was Romeo and Juliet, Irving playing the love-sick Montague and Ellen Terry representing the fair Capulet.

The balcony scene was reached, and Irving was sighing and groaning under the balcony while Miss Terry looked down upon him with her glowing, but scarcely maiden eyes.

"How old is Mr. Irving?" asked one of the women.

"About fifty," the other answered.

"And how old is Miss Terry?"

"Somewhere near forty."

"Hum! Fifty and forty make ninety. Well, I think they're old enough to know better!"

I hear pleasant news from the Edwin Forrest Home. Under the new management of Superintendent Andreas Hartel it has been transformed from an "institution" into a veritable home, whose inmates are all happy and contented.

When Mr. Hartel's late predecessor was in charge the members of the little community were subjected to many petty annoyances, and they suffered many discomforts of which the outside world heard now and then through THE MIRROR and other journals whose interest in Forrest's benefaction led them to keep informed of the real state of affairs.

But all this is changed now. Mr. Hartel has proved to be the right man in the right place. All the members of the Home unite in saying that he is tactful, considerate and thoroughly capable, and they are consequently delighted with the new order of things.

A correspondent, who is in a position to know something of the matter, takes exception to my remarks in this column recently about Robert Buchanan and the play of Sheridan.

"Upon the best authority," he writes, "I know that the intention a year ago at the Lyceum was to produce Mr. Buchanan's play about Sheridan, with Mr. Sothern.

"I do not accuse Paul Potter, Daniel Frohman, or Mr. Sothern of plagiarism; but I think you cannot but agree with me that it is strikingly singular that immediately upon Mr. Buchanan's play being discarded another one, on the same subject, should be prepared for the same purpose by some one else!

"I do not know anything about Mr. Buchanan, except that he is a poet, a novelist, a man of genius, and I love justice and fair play. But I am warranted in affirming that if Mr. Buchanan's play had never been contemplated as a production by Mr. Frohman, that the present version would probably not be figuring there."

If Mr. Buchanan makes good his threat to begin a suit against Mr. Frohman, that question will be settled satisfactorily in due time.

Meanwhile, Mr. Buchanan's proneness to claim other people's plays must not be forgotten in speculating upon it.

Referring to my description of Hugh Coyle's suggestion for a cheap portable fire escape a Pennsylvanian writes:

"This contrivance might be called the Combined Fire and Landlord Escape, and should the money stringency continue it will become very popular with traveling thespians this season.

"A stout hook attached to end of wire rope for lowering trunks, and a light cotton guy line to prevent trunks from striking side of building and awakening night-clerk are improvements respectfully suggested."

"THE PRODIGAL SON."

In last week's MIRROR an interview with Mr. Wilbur, of the Wilbur Opera company, appeared in which that manager asserted that the song "The Prodigal Son" was written by William Furst for Bill Nye's The Cadi and afterwards interpolated in The Isle of Champagne and that Mr. Furst "has not received a cent for it."

Horace Dumars, of the *Weekly Journalist* and the *Ladies' World*, disputes Mr. Wilbur's statement. He writes:

"For Mr. Furst to show his first claim to this composition he will have to date back over thirteen years, for it was in the Spring of 1880 that S. M. Gardenheier, a young and hueless St. Louisian, who was devoting his time partly to the stage, but chiefly to stenography, showed me the verses he claimed to have written and which were to be sung to the air of 'Johnny Comes Marching Home.' The song, as now sung in The Isle of Champagne, is identical with the copy that Mr. Gardenheier gave me with the exception of about half a dozen words that have been substituted in order to tone it down. In the latter part of 1880 Mr. Gardenheier drifted out to Kansas and accepted a position as stenographer for Governor St. John, and his song became quite popular with a number of traveling men, and in that manner, no doubt, it found its way to various parts of the country."

THE MIRROR recalls that when Green Room Fun, by Bronson Howard, was presented by Salbury's Troubadours at Booth's Theatre the song of "The Prodigal Son" was sung to the tune of "Johnny Comes Marching Home" in the course of the performance by Nat Salsbury.

A corresponnent who signs his communication "Facts" also writes to THE MIRROR on the subject of this song. He says:

"Permit me to correct Mr. Wilbur's statement, printed in last week's issue, concerning 'The Prodigal Son.' The music was not composed by Mr. Furst. Mr. Braham, of the Star Theatre, originated the theme and Francis Neilson arranged it for Mr. Seabrooke's voice."

THE BROTHERHOOD CIRCUIT.

H. W. Becker and H. Brooks Hooper are the originators of the Brotherhood Circuit, which now includes eighty-six cities and towns. They state that the object of the Circuit is to protect both local and traveling managers. The theatres in the new combine are situated in the States of Pennsylvania, New York, Ohio, West Virginia and Maryland.

"The depression in finances has not affected business on the Brotherhood Circuit," says Mr. Hooper, "as our towns are principally dependent on mining interests whose works have not shut down. We have established our offices at 100 East Twenty sixth Street, where we are now arranging time for the many managers who have applied for time in our theatres. "We are bound to be a success, for protection is what is needed, and under our system we furnish proof to traveling managers of just what our towns amount to, and we limit the number of attractions played on the Circuit to the paying ability of the population. That is what attractions want, and it will insure larger receipts and a better class of companies in one-night stands. Local and traveling managers will profit accordingly. Another advantage is, that the jumps will be short between our towns."

An advertisement in the business columns of this number furnishes a list of the cities and towns for which Messrs. Hooper and Becker are booking. The Brotherhood Circuit is probably the largest in the world. If the plan announced is adhered to strictly the results cannot but prove beneficial to all concerned.

A GREAT RAILROAD.

There is no safer or more completely equipped railroad system in the world than that of the great Pennsylvania Railroad. It is protected by the latest safety appliances, it has magnificent terminal facilities, its roadway is most substantial, and its train service is unsurpassed for comfort, elegance, and reliability. The Pennsylvania road is justly popular with the profession who are naturally experts in regard to all matters pertaining to travel. Samuel Carpenter, the general Eastern passenger agent, is ably assisted in looking after the requirements of the profession. Their new headquarters at Broadway and Twenty-ninth Street (the Sturtevant House Building) are in the very centre of the Rialto, and although they are besieged daily by managers and agents they find time to attend to the wants of all and to maintain their reputation for courtesy. The Pennsylvania Railroad recognizes the fact that the success of even the greatest organization depends largely upon the ability and fairness of its officers, and in the case of Messrs. Carpenter and Kunkel this policy is notably demonstrated.

AN APPETIZING ASSIGNMENT.

Howard Paul is busying himself here with a number of special commissions for the London *Illustrated News* and other prominent journals. For one English periodical he is writing a special article on the subject of American hotels in general and New York hotels in particular. This article is intended to refute a *North American Review's* contributor's recent criticisms of our hotels. The assignment is not an unpleasant one for a viveur like Mr. Paul, who in his quest for material is testing the finest products of the *cuisines* of our leading establishments. Next week he will go to Chicago to do the World's Fair.

Elsie Adair is the only serpentine dancer who dances. She is a contortionist, acrobat, skirt swinger and dancer, besides being one of the most charming comediennes on the stage.

PROFESSIONAL DOINGS.

Verner Clarges has signed to go in support of Minnie Seligman.

David Towers is a partner with George B. McLellan in the Fay Templeton Opera company.

Addie Cora Reed has joined the Gilbert Opera company for a tour of Eastern cities.

A MIRROR paragraph several weeks ago stated that William Furst was connected with the Columbus Theatre, Harlem. It was an error. Mr. Furst is now, and has been since it opened, the musical director of the Empire Theatre.

Charles Lander has returned to New York after a visit to his mother, Mrs. General Lander.

For a Monday night at this time of year last night was unusually quiet as to events in city theatres.

Henry Choate and wife, in whose company is "Little Antoinette," a serpentine dancer, are playing successfully through the West.

The Engineer is well spoken of in the towns where it has been seen.

During his stay in New York John F. Cordray is making his headquarters at the offices of Mrs. E. L. Fernandez.

Katherine Germaine, who temporarily retired from the rehearsals of The Rainmaker of Syria on account of a misunderstanding with Sydney Rosenfeld, was conciliated and returned to that comic opera for its opening in Buffalo.

Charles Frohman lost $1,400, his percentage of receipts of The Girl I Left Behind Me, in Chicago by the Lake Shore express robbery.

Amelia Glover was absent from the performance of The City Directory at the Bijou Theatre on Thursday night on account of illness.

Robert Grau sailed for England on the *Gascoigne* on Saturday.

Manager David Henderson, of Chicago, has bought the rights to Gilbert and Sullivan's new opera for all American territory except New York and Boston, while John Stetson has secured the rights for the latter city.

Hoeffler Brothers, managers of the Antigo, Wis., Opera House, have leased the Alexander Opera House of Wausau, Wis., and will run these theatres in conjunction, with headquarters at Antigo.

E. W. Krackowizer, business representative of Fred. Stinson, manager for Julia Marlowe, whose admirable blanks devised for the forwarding of professional mail matter were described in THE MIRROR last season, has formulated a new series of blanks for the forwarding of company and individual mail matter and route slips, on the same plan, for the use of managers and correspondents.

The Rochester branch of the Gerry Society endeavored last week to prevent the appearance of children in The Black Crook in that city. A special permit was obtained from Mayor Curran pending an inquiry, and Manager Consadine and the local officials of the society had a lively controversy before the Mayor, who expressed himself as willing to enforce the law, but said the Society officers were lax in their duties.

The Opera House at Woonsocket, R. I., the Grand Opera House, Brooklyn, and the Assembly Building, West Chester, Pa., have been added by Klaw and Erlanger to the extensive list of theatres they represent.

William Barry is a comic genius, and in his new comedy, The Rising Generation, he has a better medium for the exhibition of his gifts than any that he has yet used. The piece is finely staged, the company is of superior merit, and it is safe to say that the Park Theatre has never had a better attraction.

The "Order of Full Moons," in Dan's Tribulations, at Harrigan's, is encored five and six times nightly. The wearing quality of Dave Braham's compositions was never demonstrated better than in this popular song, revived now after years of disuse.

The Arcadia company had an unpleasant trip from Lewiston to Toronto, crossing Lake Ontario in a heavy storm. They did not arrive at Toronto until 7 P. M., and nearly all suffered from seasickness. Although they had but an hour to arrange the stage settings and unload twenty-three drops, they detained the large audience awaiting them at the Opera House only sixteen minutes.

Adele Meredith, a sweet singer, a nimble dancer and a clever actress as well as a handsome woman, has signed with Charles Townsend for his Southern tour. It is evident that Mr. Townsend's company will have few equals in point of individual merit.

The New York Philharmonic Club, assisted by Marion S. Weed, soprano, will make its annual tour, beginning in October, in the New England States, following the cities on the Atlantic coast and in the Middle States, and concluding in the West.

James O'Neill's season has opened very prosperously in New England, where instead of the general depression of business and the large number of factories and mills that are idle, he has played to excellent business. In Bangor, Salem and other towns visited Mr. O'Neill has crowded the theatres with Fontenelle and Monte Cristo, which he is alternating.

Leon Mumford has been appointed manager of Love's Opera House at Watkins, N. Y. Mr. Mumford was the business manager of this theatre formerly, but Mr. Love having retired from the active part of the business, has promoted Mr. Mumford because of his energy, enterprise and general fitness. Mr. Love retains a financial interest in the house. Mr. Mumford was formerly THE MIRROR correspondent in that city.

☞ If you wish to purchase play books, theatrical photographs, or popular songs, see announcement of THE MIRROR'S Supply Department in the advertising columns of this issue.

Union Square—Opera and Variety.

The Union Square, bright and pretty in white and gold, velvet carpets and rich portières, a reconstructed auditorium, new curtains, a handsome and cosy foyer, and brilliant with electric lights, was opened by its new proprietor, B. F. Keith, with E. F. Albee as manager, yesterday noon. The new management inaugurated the continuous performance idea, which Mr. Keith claims as original with him. That it proved a success as far as the opening was concerned was evidenced by the multitude of persons who crowded at the entrance at noon and actually blocked the broad sidewalks. Ticket selling was stopped before one o'clock, and when the curtain rose on Ship Ahoy, Grattan Donnelly's opera, there was not even standing room in the house.

The performance of Ship Ahoy by the Bijou Opera company was an excellent one, and amused the audience to its full satisfaction. Milton Aborn as Colonel Mapleson Mulberry made a decided hit. It is several years since Mr. Aborn appeared in New York, and he demonstrated his ability as a first-class comedian—an actor who caused his audience to laugh a good deal by his witty speeches and funny action. Mr. Aborn will prove a strong card for the new venture. Clara Thropp performed the part of Lulu Lalla in good style. The others in the cast were acceptable. The opera was handsomely staged. Ship Ahoy was also performed in the evening.

The vaudeville portion of the programme was given three times. It proved to be a good one. The bill included Daly and Devere, William Jerome, National Trio, Prince Kokin, Bryant and Richmond, William Courtright, Leonard and Moran, and Benneto and Gannon.

General Manager Albee has spent the entire Summer in supervising the reconstruction of the Union Square, and deserves the highest credit for his efforts in putting the theatre in its present fine shape.

Koster and Bial's.—Ballet and Vaudeville.

Harriett Vernon, for five years celebrated in the London concert halls as a vaudeville performer and beauty, made her American debut at Koster and Bial's concert hall on Monday night.

Miss Vernon is of the Junoesque type. She is a magnificent illustration of physique. The only fault that can be found with her is that she is a trifle too massive, although there are those that will declare this to be a statuesque charm.

But Miss Vernon's face and figure are not her only favorable features. She has a soprano voice of very agreeable quality, and fair range. Furthermore, she knows how to use it with good effect. As a rule, the voices of English and French concert-hall singers are unpleasantly vociferous. Miss Vernon's voice is conspicuously and happily different.

On Monday she wore various costumes. Each one of them seemed to be more "stunning" than its predecessor. As Neptune and Sappho she is especially triumphant.

Elmee Lescot, who calls herself a chantense cosmopolite, also made her American debut on Monday. She made an excellent impression.

People's.—The Power of Gold.

The Power of Gold was performed before a large audience at the People's Theatre last evening. The piece is a typical melodrama purporting to be of Walter Sanford's own concoction. According to the programme it is an "intense story of current London life, illustrated with a series of marvelous stage pictures." Some of the incidents were "intense," indeed, and appeared to afford great satisfaction to the gallery contingent, while the term "marvelous" is equally correct to designate the melodramatic improbability of some of the stage pictures.

The members of the cast acquitted themselves most creditably considering the conventionality of the roles allotted them. George Turner as Paul Judson, Edgar Forrest as Mark Hurley, Ed. J. Heron as Sammy Smudge, Lish Leigh as Meg Judson, Mary Timberman as Lady Brandon, and Gertrude Roberts as Norah Donnelly deserve special mention.

Grand Opera House.—Spider and Fly.

Abbreviated costumes, gaudy scenery, popular airs, incoherent dialogue, witticisms both old and new, and some clever dancing served to make The Spider and Fly interesting to a large gathering at the Grand Opera House on Monday evening. This production, like many of the same class, is given to amuse, not to edify, and in this it is successful.

The company is under the management of M. B. Leavitt, and in its entirety is superior to the average road attraction. The comedy is furnished by Robert E. Bell, Crawford Brothers, Charles H. Ravel and Charles Marettus; the singing by Dell Jackson, La Porte Sisters, Nellie Free, and Georgia Parker; the dancing by Edith Craske and a corps de ballet. Hands Across the Sea, next week.

Tony Pastor's.—Variety.

Tony Pastor's bill this week shows improvement. The company includes Dan Collyer, the eccentric comedian; Add Ryman, in his burlesque of acting; Nellie L'Estrange, serio-comic; Phyllis Allen, Imro Fox, the comic conjurer; Clark and Conway, Little Sable, Musical Dale, the Martinette Brothers, acrobats; Collins and Collins, singers and dancers; McBride and Goodrich, dancers; Haines and Pettingill and the Crane Brothers, who appear for the first time in New York in a sketch called "The Mud Town Rubes."

At Other Houses

The Lion's Mouth entered upon its second week at the Star last night with indications that its projected four weeks' run will be successful. It is a most worthy play well represented.

The Other Man will continue at the Garden Theatre through this month, and will go to Boston for October.

Jane continues at the Standard, with Loie Fuller as an added feature. Johnstone Bennett is said to be preparing a speech for the final night of the play.

William Barry's stay at the Park in The Rising Generation will be prolonged. He entered upon his second week last night.

Manager Hanley is happy over the great success of Dan's Tribulations at Harrigan's.

The final performances of Panjandrum are now being witnessed at the Broadway.

The City Directory continues prosperously at the Bijou.

Nat Goodwin's friends are still studying him In Mizzoura at the Fifth Avenue.

The wonders of A Trip to Mars draw crowds to Niblo's.

Sheridan increases in popularity at the Lyceum.

The Prodigal Daughter is in its fourth month at the American.

Palmer's is crowded by virtue of 1492.

This is the closing week of Glen-da-Lough at the Fourteenth Street.

A Straight Tip is the attraction at Jacobs' Theatre this week.

A variety of clever specialties may be seen at the Imperial Music Hall.

THE BROOKLYN THEATRES.

New Park.—A Comedy of Errors.

Stuart Robson, who has been responsible for notable productions of Buckstone's Married Life, Shakespeare's Twelfth Night, and The Comedy of Errors, Goldsmith's She Stoops to Conquer, and Howard's The Henrietta, appeared at the Park last night in a splendid revival of The Comedy of Errors, in which he was the droll Dromio of Syracuse. Mr. Robson has selected as his stage companion, Dromio of Ephesus, that well-known actor, Giles Shine. The resemblance of these actors naturally, in "form and feature, face and limb," is amazing, and in the play they produce that illusion which makes the complications of this incomparably droll comedy so exceedingly amusing. A large audience was delighted with the performance. The support includes Mr. Robson, Grace Huntington, Grace Taylor Franklin, William H. Leyden, and William Verance.

Columbia.—Saints and Sinners.

A. M. Palmer's company opened a week's engagement last night, presenting Saints and Sinners, which had not been seen in Brooklyn for many seasons. The company is one of the finest ever seen in this city, and includes J. H. Stoddart, Frederic Robinson, E. M. Holland, Walden Ramsay, Reub. Fax, Wilton Lackaye and E. J. Henley, Edward Bell, Herbert Milward, C. W. Butler, Julia Arthur, May Brookyn, Mrs. D. P. Bowers and Emily Seward. All were loudly applauded when they appeared. A double bill, Mercedes and A Pair of Spectacles, will be given Wednesday evening, and Alabama will occupy the rest of the week. Next week, The Sportsman.

Grand Opera House.—McFee of Dublin.

Opera House patrons were treated to an evening's amusement by John T. Kelly in McFee of Dublin last night. Georgie Parker is with the company. Next week, Helene Mora in her musical comedy, Comrades.

Holmes' Star.—Captain Herne.

J. J. Dowling, supported by Nina Glenson, appeared in the melodrama, Captain Herne, U. S. A., to a large house. Over 300 people are on the stage in one scene. The Flag of Truce next week.

Amphion.—The Span of Life.

The Span of Life opened at the Amphion last night. The leading parts were played by W. S. Hartford and Rachel Sterling with credit. The human bridge and lighthouse scenes were well performed, staged and greeted by a large house. The White Squadron, Sept. 25.

New Empire.—A Flag of Truce.

A large audience greeted Manager Sanford's A Flag of Truce at the New Empire last night. The quarry scene and the rescue of the hero from beneath a large rock swinging from a derrick, were loudly applauded. Captain Herne, U. S. A., next week.

Novelty.—A Fair Rebel.

A Fair Rebel was seen at the Novelty last night by a large audience. Edward R. Mawson played his original part of Colonel Mason with old-time vim. There was standing room only. Next attraction, Romany Rye.

A GREAT SUCCESS.

The Operator, which has spent two weeks in Chicago and is now entering upon the third week of its engagement in the Windy City, has been very successful this season. The first two weeks showed a gross business of a trifle over $9,000, and the third week from the Sunday night opening argues well for an additional $6,000, if not better. And this within twelve months of two previous engagements. This business speaks well for Chicago, and illustrates the fact that if the public like a play one can't keep them out of the theatre. The Operator went out this season under the management of Harry St. Ormond, who surrounded the stars, Willard and William Newell, with a well balanced company of actors of well known ability and reputation, and staged the play with as good scenery and as finely constructed mechanical effects as it was possible for money to obtain. Naturally he feels flattered at the success of the undertaking, for in the length and breadth of the country it is doubtful if on the road there is a company appearing in melodrama to such uniformly big business.

THE MANSFIELD MANNER.

Richard Mansfield was selected by A. F. Hartz, manager of the Euclid Avenue Opera House at Cleveland, as the opening attraction for that house, both on account of old associations and also on account of Mr. Mansfield's undoubted drawing powers as an actor. The audiences were large and cultured.

On Wednesday evening Mr. Mansfield was guilty of an act that cannot be too harshly characterized. The bill was The Scarlet Letter, and the house was if anything larger and more fashionable than any of the week. The mechanism of the curtain for some reason did not suit Mr. Mansfield, and so after the first act he announced that he would not play any more that evening, and left the theatre in a rage, his stage manager, T. F. Graham, reading his part during the rest of the performance. Of course this resulted in making the performance a fiasco, and undoubtedly hurt business for the rest of the week.

THE MIRROR'S Cleveland correspondent saw Mr. Hartz in regard to the matter. He expressed himself in the following words:

"I never have seen during the whole course of my career as a manager such unwarranted asininity as Mansfield displayed last evening. I went on the stage and literally implored him not to endanger the prosperity of my new theatre by spoiling a performance the first week, for so trivial a cause.

"Mansfield, however, was obdurate, said the curtain did not go down fast enough to suit him, and that he would not play any more that evening.

"Had it not been for the respect I feel for Mrs. Mansfield, who stood by and was a witness of the scene, I would have given him the personal chastisement he so richly deserved.

"You can say, however, that I am not through with Mansfield yet, and he will regret his unmannerly action before the matter is settled. I will also say that Mansfield will never be given an opportunity to play at my house again, no matter if he should offer me ninety-five per cent. of the gross."

Mr. Mansfield's action is commented on very bitterly in Cleveland.

Manager Hartz subsequently sued out an attachment against Mansfield's properties, on a claim of $1,500 damages. A bond was given by Mansfield's management and the properties were released.

"ONCE UPON A TIME."

A fairy-story—and a clumsy one at that—filled a column of one of our morning newspapers last Friday. It told how Mr. Daly, "emboldened by his success in London" (!) had decided to build a million dollar playhouse on Fifth Avenue for the Four Hundred's special delight.

It was to be patterned after the Théâtre Française; it was to have a club-house attachment; it was to be a marvel of luxury; it was to present the greatest stars in the world alternately with the finest stock company in the world.

All this and much more did the fairy story describe, but like all fairy stories it was too good to be true.

A little investigating develops that the elaborate description was a fiction—a "fake" based upon nothing more substantial than the vaporings of a loquacious real estate dabbler, whose magnificent figures ill accord with his pecuniary standing.

The discreet Mr. Porney, when consulted as to his knowledge of this glittering natter, confessed guardedly that he "guessed Mr. Daly has theatres enough."

If all the fairy-stories told in the daily prints were as innocent and as diverting as the one about Mr. Daly's palatial new theatre they would never excite resentment.

MR. LAWRENCE'S PLANS.

Edwin Gordon Lawrence, who was to have starred this Fall, has abandoned his tour, owing to an unavoidable delay in getting printing and lithographs ready for an early production. He will, however, begin after Jan. 1 next, when he will be supported by Little Lillian, a clever child actress. Mr. Lawrence, in the meantime, will reopen his school of acting at 106 West Forty-second Street, giving it his undivided attention.

HAYMAN'S STOCK COMPANY.

Al. Hayman will organize a stock company for the Baldwin Theatre, San Francisco. He reached that conclusion on Monday. He has been considering the matter for weeks. Charles Frohman will be associated with him in the project. It has not yet been decided what actors will be placed in the company. The season will open in December. A repertoire will be employed.

Wedding Bells, an adaptation of Bisson's 115 Rue Pigale, is billed at the Strand Theatre, London, together with a musical one-act absurdity called Binks, the Dog my Photographer.

OBITUARY.

Samuel P. Weisiger, the well-known correspondent of THE MIRROR at Augusta, Ga., died suddenly of congestion of the brain on the 9th inst. at his home in that city. His sudden demise was not only a shock to his relatives and friends but a public bereavement. Mr. Weisiger was one of the most prominent business men and citizens of Augusta. The night previous to his death he attended a meeting of the Masonic Lodge, and delivered an address marked with his usual earnestness and enthusiasm. After the meeting Mr. Weisiger went home, conversed with several members of his family, and retired apparently in his usual health. In the morning Mrs. Weisiger was aroused by the stertorous breathing of her husband. Medical aid was summoned, but the deceased did not regain consciousness, and died at noon. Mr. Weisiger was born in Manchester, near Richmond, Va., in 1845. At sixteen he entered the Confederate army, enlisting in Park Battery, and served four years. In 1870 Mr. Weisiger went to Augusta, and from that period has been connected with large firms of cotton brokers. He was a member of the following societies: Masons, Royal Arcanum, Knights of Honor, National Union, Carnival Association, Travelers' Protective Association, and many other benevolent and social orders. He was a Past Master of Social Lodge of Masons, and one of the most active members of the Confederate Survivors' Association. Mr. Weisiger was married twice and leaves a wife, two daughters, and two sons. The funeral took place from the First Baptist Church, and the cortège was one of the largest and most imposing ever seen in Augusta.

On Sunday Adelaide Emerson, the wife of Edward D. Price, manager of 1492, died at the Presbyterian Hospital of acute congestion of the lungs. Some time ago she underwent an unsuccessful surgical operation. Last Thursday she was taken to the hospital to submit to a second operation. The pulmonic trouble set in the next day and death ensued. Mrs. Price, who was twenty-seven years of age, was the daughter of a Virginia City mine owner. She went on the stage in 1880 in San Francisco. For four years she was a member of Richard Mansfield's company, and when Miss Helpet was presented at the Star Theatre she played a prominent part. Besides her dramatic talent Mrs. Price was a composer and musician of ability. She possessed a sweet nature and was beloved by all who knew her.

Joseph Fleischman, the father of Marie Madison, died at Mt. Sinai Hospital on Sept. 9. The deceased had been ill for some time with Bright's disease, and was nursed at his home by his daughter up to within a week of his death. He was sent to the hospital in the hope that something could be done for him. Mr. Fleischman had many friends in the profession who will remember him as a kind and generous man.

Edwin Wray died at Ann Arbor, Mich., on Sept. 7. He was born in Little Rock, Ark., in 1867, and was graduated successively from the Bingham School, the University of North Carolina and the Lawrence School of Acting. A short time previous to his death he starred in light comedy and character roles.

George W. Lombard, father of Elsie Lombard, died Friday, Sept. 15. Interment in Baltimore, Md., on Sunday. Miss Lombard has for the past two seasons played the leading role in Hoyt's A Temperance Town. Many kind and sympathetic telegrams have been received at her residence, 208 West Seventy-second Street, this city.

REFLECTIONS.

James A. Sturges, who for the past nine years has been identified with Corinne in leading comedy roles, left that organization last week.

Harry F. Dixie writes to THE MIRROR from the Homœopathic Hospital, Brooklyn, denying a statement that he has paresis. He has long been ill from nervous prostration, but is improving.

The Girl I Left Behind Me ended an engagement of one hundred and fifty consecutive nights at the Schiller Theatre, Chicago, on Saturday. The receipts for the last week were said to be $9,000, and the average for the engagement was $8,252. The profits to the manager and authors, says Charles Frohman, were more than $36,000.

Mrs. Pendleton's Four-in-Hand, a one-act comedietta adapted from Gertrude Atherton's story of that title by Mrs. C. A. Doremus, was produced at the National Theatre, Washington, last night by Ramsay Morris' company. The scene is laid at Tuxedo, and the amusement is furnished by complications that result from a widow's acceptance of four offers of marriage at once and her attempts to entertain all her suitors. The play is bright and was well received.

William R. Fish, theatrical representative for the Thomas and Wylie Lithograph Company, desires to contradict the report that they intend to abandon the theatrical branch of their business. They are now contracting for large orders from the best managers, and are constantly striving to produce more artistic work than ever.

Manager W. A. McConnell, of the American Theatrical Exchange, continues to receive most encouraging letters from out-of-town managers on the outlook. "We anticipate an exceedingly bright season," he remarked yesterday, "and have no apprehension for first-class companies. The same reports are circulated every season about the outlook being dispiriting, but as the season advances sentiment changes. The inferior companies have been compelled to return, while the better attractions are enthusiastic over the prospects. It is unjust to compare the poor business of a barn-storming company with that of a reputable organization just started out; and the sooner this is stopped the better it will be all around. The Exchange was never more prosperous.

Managers of City Theatres read what Manager Robinson of the Lyceum Theatre says of GALLAGHER AND WEST in the Up to Date Laugh,

THE COLONEL AND I

By Frank Dumont. "A GOOD SHOW, DREW BIG AT THE LYCEUM AND PLEASED THE AUDIENCES."—E. S. ROBINSON

Also a few extracts from the Buffalo Press:

"With an excellent company of Fun Makers the Colonel and I started out a week's engagement at the Lyceum Theatre last night before a packed house, and Frank Dumont's composition of nothing received a big send-off. The piece is very funny; was a laughing hit."—*Buffalo Evening News.*

"The names of Gallagher and West drew an immense audience to the Lyceum Theatre last evening. It is the first time that this popular Vaudeville Team has aspired to the legitimate, the vehicle being an amusing farce-comedy entitled The Colonel and I. They should feel elated over their success, and Mr. Frank Dumont could not have placed his comedy in better hands. By the way, Dumont is getting to be quite an author."—*Buffalo Enquirer.*

"Gallagher and West in The Colonel and I opened to a big audience at the Lyceum last night; they are clever and by the way the audience laughed the piece must be a go."—*Buffalo Express.*

"The Colonel and I is what the patrons of the Lyceum saw last night. The Lyceum is reported to seat more people than any other theatre in Buffalo; but if there were more seats in the building last night there would have been a larger audience. Farce-comedy is always popular with the masses, and it took well with the audience last night. The author of The Rainmakers was successful in writing The Colonel and I. It is a funny comedy, and Gallagher and West have shown they are superior to some of our so-called comedy stars."—*Buffalo Evening Times.*

Have few open weeks in October, balance time solid. All communications to CHARLES BIKE, Manager, Bridgeport, Conn., Sept 25.

ZEB

THE BEST SUCCESSOR OF ALL. DISTRICT COMIC DRAMAS.

WRITTEN BY SAW YOUNG—PRESENTED BY AN EXCELLENT CAST.

SOME SCENIC NOVELTIES and "Zeb Simpkins."

Indiana, Ohio, Kentucky and Tennessee fall in line to laugh. Success booked for openings in every city played.

Not one old worn out effect used. Everything New.

The Natural Gas Scene. The Burning of the Barn. 16,000 Feet Scenery used in the Great World's Fair Scene.

Managers do not have to take any chances with "Zeb," it's sure.

ZEB

WILL S. HOYER, Representative. HARRY HARDY, Manager, 40 Bible House, New York.

ACTORS' CHILDREN EXCLUDED.

A Remarkable Order by the Mother General of the Sacred Heart.

Actors' children will not be admitted into the convent schools of the Roman Catholic sisterhood known as the Order of the Sacred Heart. In other words, the children of actors have been excluded by the head of that Order, the Mother-General, who presides at Paris.

The rule is a sweeping one, and applies to all schools of the Order, no matter where situated, and there are many of them throughout the world, no less than nine being in the United States and Canada, and one of the largest in this city at One Hundred and Twenty-eighth Street and St. Nicholas Avenue, in that portion of the city formerly known as Manhattanville.

The only excuses—they cannot be called reasons—given for this discrimination, are that the children of actors might influence the children of persons of other vocations to become members of the profession; that the well-being of the children in charge of the sisters of the Sacred Heart "is better conserved by excluding elements of this character"; and, according to the Mistress-General of the convent school in this city, "it is the profession which seems fraught with dangerous possibilities."

These excuses were made by the sisters in authority at the convent school here, and were heard by a reporter for THE MIRROR. One of the sisters also said that the Order to which she belonged had a right to govern its own affairs. It was not dependent on the benefactions of actors, and it did not ask for them nor require them, although this same good sister said that the children of actors had been admitted to the convent at Manhattanville years ago, and the then struggling Order was glad to receive them and their parents' money, for they were "sweet children, and there was not the slightest objection to them."

It is more than twenty years ago that this discrimination against actors' children was made by Mother-General Getz, and during all that time quite a number of members of the profession who applied for the admission of their daughters into the school at Manhattanville were politely but firmly refused. It should be borne in mind that no objections to the characters or the references of the actor-applicants were made, the only excuse given being the general one—children of actors not admitted because they were such.

It remained for Mrs. Charles Backus to bring the fact to light that such an unjust and unreasonable discrimination was made here in the Mecca of the profession, where its benefactions are large and numerous and where many of its members are individual attendants and communicants of the Catholic Church and liberal contributors to it.

Mrs. Backus recently applied at the school at Manhattanville for the admission of her sixteen-year-old daughter—a lovely and sweet girl the sisters admitted—and she was told that "no actors need apply." The news spread everywhere among the theatrical profession, and no little astonishment and indignation was expressed.

The Mistress-General wanted to know of THE MIRROR reporter why the Order to which she was attached should be called into question, any way, at so late a day, when it was a fact that the rule in question had been in force for so many years. She believed that they had a perfect right to reject any applicants for admission to their schools, and she could not understand why the actors and the press should make so much fuss and talk about it.

The reporter undertook to tell her that the profession generally had just learned of the rule and having been generous contributors to all Roman Catholic institutions, they were naturally sensitive on the subject of the unjust discrimination and failed to see wherein actors' children could be detrimental or demoralizing in their association with other children.

The Order of the Sacred Heart has schools in America at the following places: Convent school at Manhattanville; Kenwood, near Albany; Elmhurst, near Providence, R. I.; Eden Hall, at Torresdale, Pa.; Atlantic City, N. J.; No. 819 Arch Street, Philadelphia; day schools in West Seventeenth Street and Madison Avenue, and Fifty-fourth Street, New York; Boston, Rochester, London, Ont.; Montreal, Havana, Cuba; and two in Mexico. The Rev. Mother Jones, as vicar, presides over all the schools of the Order in this country and Canada and Mexico. There are 200 girls in the convent at Manhattanville.

With a view to obtain an expression of opinion regarding the matter, THE MIRROR reporter visited several clergymen of the Catholic church.

The Rev. Father Colton, successor of Dr. McGlynn at St. Stephen's church, said: "It's a matter entirely within the discretion of each order or institution. I have heard of such a rule or inhibition, but it would not be proper for me to express an opinion as to its propriety. Orders like the Sacred Heart are not subject to the authority of the church in the matter of governing their institutions."

The Rev. Father Brand pastor of St. Agnes' church, in East Forty-third street, where the late William J. Florence was a communicant, and where many actors and their relatives attend and contribute liberally, answered thus: "It would not be proper for me to express an opinion on the matter. Please excuse me."

An attempt was made to obtain the opinion of a representative of Archbishop Corrigan, and the reporter was referred to the Rev. Father Mooney, of St. John's church, in West Fifty-first street, but the young woman who answered the bell told the reporter that he could not be seen.

Manager A. M. Palmer said: "I think the rule is a reprehensible one, but I also think that condemnation of it should apply only to the source whence it came. The Order is a local one, and it appears the only one that has enforced such a rule. The sisters in charge of the school should not be held accountable for the rule, nor should the Roman Catholic church. There are other equally good Orders whose schools are open to the children of actors. If the Mother-General of the Order of the Sacred Heart should see fit to exclude the children of actors let her do so. I presume they have the right to govern their institutions in their own way, and I think we should not go into hysterics over it. I should be sorry to see Catholic charities condemned because a local Order of the Catholic church saw fit to make an unjust discrimination."

Manager Augustus Pitou said to the reporter: "There will be a great outcry among the actors on account of this unjust rule. Mind you, I do not believe it should be directed against the Catholic church. The expression of opinion should be against the Order. I think that every school in this age, when all prejudice is buried and blotted out, when the actor stands on as high a social plane as any of his fellow-men, should be open to children of every parent. There are actors who, like Joseph Jefferson, as the friend of President Cleveland, are received into the society of the best and most learned men. The rule in question is a very narrow one, and emanates from Paris, where the actor leads more of a Bohemian life than he does in this country, and has not the same social standing as he has here. It is a rule established by the head of the Order in Paris, where the conditions are vastly different from those existing in the United States. It is not the Church, I know, for it is the most liberal of all the religious bodies. The social standing of the actor has improved greatly in the last twenty years in France as well as in this country, and a rule issued so long ago by the Order of the Sacred Heart should not apply in these progressive times."

Manager J. M. Hill: "The Mother-General of the Order of the Sacred Heart certainly did not follow the example and precept of the meek and lowly Jesus, who said 'Suffer little children to come unto Me, and forbid them not; for of such is the kingdom of Heaven.'"

Manager H. R. Jacobs: "The rule is unjust and unfair. It is making a contention and prejudice against theatrical people, who are just as good as other people and strive hard to make an honest living. The actors are first and foremost to render assistance in cases of distress, and I do not see why the children of any of them should be barred from entering any institution of learning in this free and enlightened country. It is contrary to the spirit of our Government and the spirit of American liberty."

Manager J. Jay Brady: "Eight per cent. of the actors are either active or dormant Catholics, and all the actors are always the first to respond to appeals for charity. It appears to me that it is inconsistent to admit the daughter of a corner saloon keeper into an institution like that in question and exclude the daughter of an actor. Would they object to the daughter of a 'boodle' Alderman or a defaulting cashier, or people who come here with maccaroni names and not a cent of money? Such a rule as that in question is illogical and very unjust. It is now in order for the actors to refuse benefits for Catholic institutions. Class distinctions don't go well here, as they do in Europe. The very moment the Catholic church does this it hurts itself."

Manager W. A. Edwards, who has four companies on the road: "The rule is an unjust one. The Order of the Sacred Heart takes just as many chances with the children of other people as it does with those of actors. I believe that the Catholic church is not responsible for the unfair discrimination, but the authorities at Rome would do well to advise against such unreasonable acts in a free and equal land like ours."

Mrs. Tom Thumb and a company of dwarfs and specialists will appear at Herrmann's Theatre next Monday night in The Countess, a musical comedy by Charles Gayler.

MATTERS OF FACT.

Frank Carlos Griffith announces in another column his disengagement. Mr. Griffith was the first and only American acting manager taken to England by an English star, as his connection here and there with Mrs. Langtry proves. Mr. Griffith booked Mrs. Langtry's entire provincial tour through Great Britain by cable, without ever having crossed the ocean. His subsequent connections have been uniformly successful.

Julia Hanchett, a capable actress and good dresser, is at liberty. She has refused several offers for this season, not deeming them desirable.

Willmarth H. Post stands conspicuous among the bright, industrious and versatile members of the profession. He has had an extensive experience during the twelve years that he has been connected with the leading traveling attractions, playing character and juvenile parts. Mr. Post announces that this will be his last season as a supporting actor, for he has decided to star next season in his scenic and sensational comedy-drama, Brother and Sister. Mr. Post has played such parts as Rufus in Held by the Enemy, Hector Placide in Led Astray, Havisham in Little Lord Fauntleroy, etc. Last season he played a strong comedy part with Charles L. Davis, and this season he is reengaged for it. Mr. Post's address is the Alvin Theatre, Pittsburg.

A. W. F. MacCollin, who has long been identified as comedian and stage manager with leading comic opera organizations, is at liberty for this season. Mr. MacCollin is one of the shining lights in his special field, and he would be a valuable acquisition to any company.

Fannie D. Hall, who has won a well deserved celebrity as an operatic prima donna and soubrette, is disengaged. Miss Hall has an extensive repertoire. She is clever, of fine presence, and dresses beautifully. Her address is in care of THE MIRROR.

A strong attraction is wanted for the Knights of Pythias benefit on Thanksgiving night, at the Empire, Holyoke's new theatre.

Max Hirschfeld has just returned from Baltimore, where he was director of the Montegriffo Opera company's season of three weeks.

Another ballad sung by J. Aldrich Libbey has scored a hit. "Nellie to Me is a Queen," by Joseph Hart, is bound to become popular. It receives two and three encores nightly.

Richie Ling has just finished an engagement as principal tenor in the opera company at Schnaider's Garden, St. Louis, and he has returned to the city. He is at liberty for the season.

Marguerite Molle, who is at present playing the ingénue role in Fairies' Well, will forsake that Irish comedy next season. She is a graduate of the Lawrence School of Acting, and is very clever.

Reasonable board may be obtained at 215 Seventh Avenue in the vicinity of most theatres. The house has been newly furnished, and everything is in first-class order.

Manager, care of P. O. Box 181, Springfield, Mass., desires a partner with $200 to take an interest in a comedy drama booked until June.

The Baltimore *News* speaks very highly of Mlle. La Vita's dancing at the Howard Auditorium during the run of the Montegriffo Opera company. Her imitation of Carmencita is said to be extremely clever, while her butterfly dance was repeatedly applauded.

Harry J. Sternberg, who has managed the Arcade Opera House, at Kankakee, Ill., for several seasons, would like to lease a first-class theatre in the East situated in a town of from fifteen thousand to fifty thousand inhabitants. Full particulars should be sent to him at once.

Mme. Eloise Kruger will in future furnish dancing costumes at reasonable terms to her scholars. Her studio is at 4 and 6 West Fourteenth street.

Carlotta Dalvi has been engaged for the part of Mrs. Bronson in Dr. Bill. She will join the company playing the South.

Lillian Melbourne, a bright and clever soubrette, with good specialties, may be engaged for this season.

Marie Laurens, prima donna soprano, is at liberty and will sign for grand or comic opera or musical comedy. She may be addressed at 122 West Sixty-third Street.

The Kid, by Henry White and Laurent Howard, will open its second season at Hart's Music Hall, Wilkesbarre, Pa., on Oct. 16, 17, and 18. Gracie Emmett will play the title role. The Sisters Blakeley, from the Oxford Varieties' Theatre, London, will be presented for the first time on the American stage by this attraction. They offer a positive novelty in dancing. The Kid is under reliable and substantial management.

This will be Virginia Marlowe's fourth season with Charles Frohman. She is at present appearing as Polly in The Lost Paradise.

Minstrel companies, as a rule, play to big business when visiting Punxsutawney, Pa. Manager Charles Fish, of the Mahoning Street Opera House, has not yet booked anything for the coming season. He would like to hear from first-class minstrel organizations at once.

Warner Crosby will close his season as musical director of James T. Kelly's McFee of Dublin on Saturday night at Brooklyn. He is at liberty for the rest of the season.

Maysie Greville may be addressed care the Union Square Theatre, where mail will reach her promptly.

Maud Madison has two new dances, the Kaleidoscope and World's Fair. She has not yet signed, and may be engaged to do these clever specialties.

Louis Wesley says he is still out of work, and if a job don't offer soon he will have to quit Ulber's Exchange.

Gallagher and West are doing a phenomenal business everywhere with their laughable comedy success, The Colonel and I. The newspapers everywhere are loud in praises of the company and the comedy, which is en route to the principal New England cities and towns.

Jeffreys Lewis, who has enjoyed an enviable reputation in leading business, and who has also been at the head of her own organizations for several years, is looking for an energetic business manager who can be depended upon as to responsibility.

Alex. Spencer, who has been at Uhrig's Cave, St. Louis, all Summer, arrived in New York yesterday. He is in search of an engagement.

It has been erroneously stated that the Wicked City was attached by a woman for last season's salary. A Wicked City was not out last season, and the attachment was a personal one against a member of the present company, according to Butler C. Stewart, manager.

Among the arrivals on the *New York* on Saturday were Eugene Cowles, Etienne Girardot, and Mme. Scalchi-Lolli.

LETTERS TO THE EDITOR.

A CHARGE OF PIRACY ANSWERED.

SEPT. 13, 1893.

To the Editor of the Dramatic Mirror:

SIR.—I should like a word of explanation in regard to Mr. John Archer's complaint of my pirating A Messenger from Jarvis Section.

Although I date "away back yonder," I had never seen Uncle Dan'l when I entered into negotiations with Mr. Archer for its use. He was very enthusiastic over its former success and the scope it would give Miss Paige. My company at that time was in the far South, and I naturally spoke of the piece and my proposed production of it this season to every manager I came in contact with, and they invariably objected to booking it, on the grounds of its being done to death by every repertoire company they ever played.

I still had faith in the piece, wrote Mr. Archer about its being pirated, etc., and told him I had a manuscript given me by a man formerly with one Peters who was with Macauley, and that I wanted to give the piece a trial. He did not object. I engaged J. H. Thorne to play the title role, and immediately began rehearsals. I produced it for the first time in Knoxville, Tenn., on April 6.

From the first performance it fell flat as far as Paige was concerned, the soubrette part being a rough one, while Paige is just the reverse. I only played the piece four times thereafter, and would not have done so only I had gone to considerable expense, and was playing week stands, and it was not an easy matter to get up in another route away.

Long before Mr. Archer received a letter from Mr. Thorne for a position he was aware of my playing the piece, and that with his approval. As for declining to settle he never asked it. As I see it no settlement was due him, as the agreement was that if the price suited I was to take it for the season. It did not suit; I did not take it.

Yours truly, E. A. HOGLEY.

THE COMPANY EXPLAIN.

ELITCH'S GARDEN,
DENVER, Sept. 13, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In a late issue that just came under our notice, we find the statement that Frank Norcross paid for our return tickets.

As the wording is ambiguous and misleading, permit us to state that we paid for our own tickets, and that the money was taken from our salaries in installments before our season with Frank Norcross came to an end.

It might not be amiss to state right here, that we, the company, discharged or rather ousted said Frank Norcross as we found him unreliable and untruthful. (These terms are used as we do not wish to be too harsh).

If the statement made by Norcross in the same issue is true, that he was $1,000 of his own money out, he must have lived very extravagantly, since he made $360 a week for eight weeks, and some $250 for his ninth week, when we parted because he could not possibly (as he said) encroach on his past earnings to pay our small but much needed stipends.

Things are going on quite merrily now, and we have had our salaries paid in full to date, are on the best of terms with the directors, have no grievance at all, and are quite content and happy since we manage ourselves. Respectfully yours,

ADOLPH BARRARA.

[Endorsed by James Neill, Jennie Kennard, Hudson Liston, Charles E. Latham, Weenie Vivian, Marion A. Eric, Lillian Ivy.]

For steady nerves and good sleep use Bromo-Seltzer. Contains no Anti-Pyrine.

BEN HENDRICKS

Who has been STARRING in Ole Oleson for the past two years, is open for engagement.

Address this office, or 1740 Madison Avenue, New York.

IN OTHER CITIES.

BALTIMORE.

Ford's Grand Opera House was thronged with people all anxious to see Lottie Collins at the opening of the Boston Howard Athenæum Specialty co. 11. The co. presented a high-class variety performance, the stellar attraction being the far-famed Lottie Collins in her new sketch, "A Naughty Substitute." This was enjoyed very much, but the audience demanded "Tara-ra," and after a little speech in which she said that "Boom-de-ay" was dead and buried, Miss Collins gracefully complied, rendering the song and dance that made her famous with a dash and spirit that captured her audience.

A Temperance Town proved a drawing attraction at Harris' Academy of Music.

Albaugh's Lyceum Theatre opened for the season on 11 with Tuxedo, presented by Hugney Dougherty's World's Fair Minstrels and a supporting company. The performance is a very entertaining one.

E. L. Williams' Me and Jack co. began a week's engagement to a crowded house at Kernan's Monumental Theatre. The programme is an attractive one, and concludes with a wrestling and boxing tournament by William Muldoon and Ernest Roeber. Edward Allen and Apollo Napolo wrestled a Graco-Roman match. Lillian Ackerman sang several pleasing songs, and Misses Chapman and Quigley were very clever.

The week at the Holliday Street Theatre opened with that clever comedian, James B. Mackie, in Grimes' Cellar Door. The play is replete with songs and dances, which are rendered by Louise Sanford and an excellent co.

Front Street Theatre is occupied with the Wells Fargo Express Robbery, which proves interesting to the patrons of that house.

The Baltimore Casino presents an olio bill and a band concert. Herr Mueller, a German comedian, Lottie West Symonds and Frank Benton, soloists, appear.

The Power Club, an amateur dramatic association, occupied the boxes at the opening of Tuxedo at the Lyceum. Edward S. Marble, the author of the comedy, was for some time the dramatic instructor for this organization. Mr. Marble's many friends are glad to welcome him back to Baltimore.

Mrs. L. M. Reeves, a sister of Tunis F. Dean, who has been critically ill for some weeks, is now convalescing.

Jane Dickenson passed through Baltimore on her way West. This charming woman made many friends here last season while she was with the Bostonians. WILLIAM J. O'BRIEN, JR.

DETROIT.

For the first time since the close of the last season the stages of all the theatres are occupied. At the Detroit Lewis Morrison presented his production of Faust for three evenings and matinees, 11-13. On the opening night there was a very large audience in attendance; in fact, as large a one as the house has held for many a day. Mr. Morrison has been seen in this piece here before, and it is so well known that further comment is hardly necessary here. Suffice it to say that everything went off smoothly and the performance was a very creditable one. The production of Faust given by Mr. Morrison is so entirely different from anything one is accustomed to see under its title that considerable discussion on its merit was elicited. The buffoonery and "horse play," as it were, of Mephisto, is entirely different from the idea of the character as treated by Goethe, or the librettist of Gounod's immortal opera. In other words, it is calculated rather to tickle the ears of groundlings, thereby possibly making "the judicious grieve."

On 14 Frank Daniels opened in Little Puck, with his usually well-selected co., and did an excellent business. Mr. Daniels is always welcome, for in his special line he is unsurpassed.

At the Lyceum the regular season opened on 12 with John Drew in The Masked Ball, under the management of Charles Frohman. This bright comedy was never better presented than on this occasion. Maud Adams fairly shared the honors with the star. One can hardly bestow too much praise on the efforts of the star himself and his co. on its production. All were eminently satisfactory in every respect. Mr. Drew will be warmly welcomed on, never he may choose to return here.

At the Whitney Opera House a new play called "a comedy surprise," under the title of A Cracker Jack, was produced for the first time in Detroit week of 11. It was on a tour through the State before playing here. It was written by H. H. Winslow, of Philadelphia, and is under the management of Manners Stair and Garwood. In its line of work it will unquestionably prove a success. The co. engaged for its presentation is above the average, and the performances go with a rush.

At the People's Theatre The Postmaster was presented the entire week. F. K. STRAKOSCH.

NEW ORLEANS.

The theatrical season has begun in earnest, large audiences filling the Grand Opera House and St. Charles Theatre nightly.

The Lydia Yeamans-Titus co. at the Grand Opera House were followed by Robert Mantell, who began an engagement for a week on 10, appearing in The Face in the Moonlight. During the week Mr. Mantell will present Hamlet, The Corsican Brothers, The Face in the Moonlight, Othello, and Parnassus, the latter play being by Espy W. Williams, of New Orleans.

George Wilson, no longer a burnt cork minstrel, will come to the Grand Opera House 17 in Monte Carlo. He will be followed by Nellie McHenry and by the New Devil's Auction.

The Baker Opera co. at the St. Charles Theatre is playing nightly to crowded houses. The co. has a three weeks' engagement on hand, and will be heard in the most popular operas of its repertoire.

The Academy of Music is undergoing thorough repairs and will be a new theatre when it opens on Oct. 8 with Charles and Rose Coghlan in Diplomacy.

Colonel Charles Ogood, local manager of the Jefferson, Klaw and Erlanger co., left Thursday for a few days' sojourn in the Tennessee Mountains. In the meanwhile, Marc Klaw is here and will look after the interests of his firm during Colonel Ogood's absence.

T. B. Perry, in advance of the George Wilson co., is in the city.

Colonel Lamar C. Quintero, your popular New Orleans correspondent, is away on leave for three weeks, and will visit the World's Fair and New York. J. M. Q.

LOUISVILLE.

Rose and Rose at Macauley's 11-16 drew good houses. Delmonico's at Six opens 18 24.

Barthelmess's Equine Paradise is drawing large and well-pleased audiences at the Masonic. R. B. Mantell 17.

The Outcasts of a Great City at the Bijou 11-16. In it Daniel A. Kelly has opportunity for first-class character work, and he improves it. Josie Barrows, of the co., received special commendatory mention from the local press. Side-Tracked 18-24.

At Harris', the Rooney's, Josie, Mattie, Katie and young Pat in Lord Rooney have drawn fair business, the opening house 12 being a large one notwithstanding threatening weather. Held in Slavery 18-23.

The Marie Sanger Burlesque co. offered a pleasing bill at the New Buck 11-15. Two Old Cronies 18-23.

Marc Klaw left for the South after the opening at Macauley's. He will visit all of the Jefferson, Klaw, and Erlanger houses in that section before returning East.

The Liberati concerts at Phœnix Hill Park 8-10 were not as successful as they should have been. Bad weather was undoubtedly the cause.

Glen MacDonough's Delmonico's at Six will receive its premiere at Macauley's 6. Marie Jansen and the co. will actively rehearse this week. William H. Hall, the well-known young journalist of this city, will be connected with the co. on the road in a business capacity.

The veteran "Buck" McKinney had to stand not a little chaffing from his old friends, patrons of Macauley's, upon his appearance in uniform. He denies that the management intend to distribute kodak views of him self in the little military cap as souvenirs later in the season.

The date of opening of The Girl I Left Behind Me at the Auditorium is Oct. 16.

H. L. Dodge is now cornetist in Ed. Horback's orchestra at the Buck. He has spent several seasons on the road with circuses and minstrel shows. His specialty of playing two instruments at the same time is a novel and difficult one.

Manager Jo Paige Smith, in an interview in a local paper, made most complimentary mention of the beauty of the hands of the women patrons of Harris', as seen through the small opening in the box office window. CHARLES D. CLARKE.

PROVIDENCE.

Providence theatregoers had no cause to be dissatisfied with the offerings week of 11-16.

In the first place it would be difficult to find a more entertaining and pleasing play than James A. Herne's Shore Acres which was seen at the Providence Opera House. It is, indeed, an excellent representation of New England life and charms all, being so free from conventionality. Aside from being well acted, it was placed upon the stage with a carefulness as to detail, and the scenery used was most effective. Mr. Herne's impersonation of Uncle Nat was artistic and delighted the large audience nightly. Across the Potomac 18-20; Hoyt's A Brass Monkey 21-23.

The Power of Gold with all its realistic and stirring scenes received a creditable presentation at B. F. Keith's Opera House 11-16 and enjoyed by enthusiastic audiences. The leading roles were taken by Edgar Forrest as Mark Manley, and Mary Timberman as Lady Brandon, and they were seen at their best. A Dark Secret 18-23.

At Lothrop's Opera House 11-16 Iola Pomeroy, supported by Lothrop's stock co. presented the comedy drama The Clipper to large audiences. Miss Pomeroy had the title role, a part which seemed to be specially adapted to her. The remaining support was good and the piece satisfactorily given. E. P. Sullivan in The Upper Hand, supported by one of Lothrop's cos., 18-23.

Russell Brothers' Comedians began a week's engagement at the Westminster 11 and gave a pleasing vaudeville bill. Gus Hill's New York Stars 18-23.

The attraction at Manager Lothrop's Grand Opera House, Pawtucket, 11-16 has been the old-fashioned melodrama Marked for Life, given by one of the stock cos., with Sid C. France in the leading role of Said Stubbles.

George Rastrouck, in advance of Across the Potomac, was here 11.

Louis Gouilland, formerly with Barry and Fay, will go in advance of James A. Herne's Shore Acres co.

Al. Kranz spent a few days at his home in this city last week.

Frank Moore, Lothrop's general press agent, is on the sick list.

Charles H. Baxter, of this city, formerly business manager of Reeves' American Band, has been engaged by Major J. B. Pond as manager of the "Black Patti" attraction, now en route.

Jerry Grady and Frankie Carpenter are recent acquisitions to Lothrop's stock co.

Harry Hill is here in the interest of the Gus Hill New York stars.

A. B. White, of Fall River, Mass., an old-time minstrel, and for several years with Austin and Stone, 80s on, has assumed the management of Manager Batcheller's Front Street Theatre, at Worcester, Mass.

In speaking of James A. Herne's production of Shore Acres, the Providence *News* says: "It is a wonderful performance, and should be seen by every man, woman and child in Providence, through whose veins pulsates the blood of New England parents." HOWARD C. RIPLEY.

WASHINGTON, D. C.

The season was opened last week at the Academy of Music by Ezra Kendall in his new comedy drama The Substitute, written by Archibald Gordon and J. W. Harkins, Jr. The company is a capable one, and was accorded very good houses throughout the engagement.

At Albaugh's John F. Kelly was the attraction in McFee of Dublin. Good attendance greeted him at every performance.

Ramsay Morris and his comedy company gave Jaegh at the National the first half of the week, presenting for the remaining performances a new opera comedietta, by the author of The Circus Rider; following this, the Judge, a new three-act comedy by Arthur Law, of London. Elsie De Wolfe appears as the principal female character in the comedietta, and the cast of The Judge will embody the full strength of the co.

Hazel in Slavery has been the attraction at the Bijou, drawing splendid houses, with the Fire Patrol booked for next week.

At the Lyceum, Pielt's and Hanson's Drawing Cards gave a good vaudeville performance. Next week, William Baldwin's Burlesque co.

Next week at Albaugh's Katrine Clemmons plays her engagement in her new play, A Lady of Venice. She will be supported by Francis Carlyle, Clarence Handyside, Helen Russell, Effie Germon, and other well known people. The scenery for this initial production is described as being as fine as any ever gotten up for a dramatic presentation, while Mrs. Commons' costumes are said to be marvels of beauty and elegance, she making seven distinct changes of costume.

Of course, everybody in town will go to see Lotta Collins and the Howard Athenæum co. next week at the Academy of Music.

The matinee performances of As You Like It, which were to have been given at Marshall Hall 14, have been postponed on account of the bad weather.

During the celebration of the centennial of the laying of the corner-stone of the Capitol on 18, Washington will enjoy the first time chorus, numbering 4,000 voices. It will be under the direction of Prof. N. De Stasse Clossard, who has leaped into local musical celebrity within the last few months. The manner in which he has organized this large chorus has been very generally commented on. On the evening of 13 a public rehearsal was given in Convention Hall, and nearly 3,000 people were present.

The Washington Lodge of Elks intends to make its part in the Capitol centennial celebration a feature, and in the procession on 18 Monday will have a line one hundred gentlemen in evening dress, preceded by a band. Visiting Elks will find abundant entertainment provided for them after the march.

Fred. Grant, in advance of Rose and Dan, which is to be presented at the Bijou 25-30, was here last week making arrangements for his co.

Willard Holcomb is again doing the dramatic work on the Washington *Post*, as is evidenced by the fresh and scintillating character of the contents of the dramatic page. EDWARD OLDHAM.

CHARLESTON.

The reports of good business throughout the South continue to come in, and the testimony of the road managers in this respect is borne out by the patronage of the local theatres.

At Owens' Academy of Music, George Wilson in Monte Carlo 7, 8 drew a good house first night; the second night it rained. Manager Perry states that a second act is being written for the piece, and will soon be substituted for the minstrel first-part now being given.

Nellie McHenry made her first appearance in Charleston 12, having come here direct from New York, and drew a rousing audience at the Academy, notwithstanding rain. Her vehicle, A Night at the Circus, abounds in good specialties, which were given with unusual snap and vim. Robert Dorsing 13; Devil's Auction 15; Stowaway 16.

Manager Burbridge, proprietor of the Jacksonville Theatre, is here in the interest of the Stowaway.

J. H. Decker is here in advance of Devil's Auction, and reports that genial Charlie Vale is coming with a greater show than ever.

Manager O'Neill had Cinderella booked at the Grand Opera House 7, 8, but they failed to come out owing to the money stringency.

E. H. SOLOMONS.

KANSAS CITY.

The season of the Auditorium and of Kate Claxton's co. opened 10-16, but Sunday openings will not be the rule at the Auditorium. The co. gave The Two Orphans. Business fair.

Manager W. I. Bowes, of the Auditorium, is still ill in bed at home.

A. L. Adams has recently been appointed Assistant Manager and Treasurer of the Auditorium. He is a young man well known in business circles and will be popular in his new position.

Katie Emmett, in Killarney, enjoyed excellent business at the Grand 10-16, and the performance excelled last year's. A little more sensationalism has been introduced with good effect, and Andrew Mack, a sweet singer and graceful dancer, greatly assisted the talented star. The scenic effects were handsome. Evans and Hoey 17-23.

Reeves and Palmer's Cosmopolitans were retained for two extra performances at the Gillis 10, and drew good houses.

The regular season at the Coates Opera House will begin 18-20 with Cleveland's Minstrels and 21-23 with Aristocracy.

The new Ninth Street Opera House is rapidly approaching completion, and its finish will be as beautiful and rich as costly materials can make it. The opening attraction will be The Ensign 24-30.

Prof. and Mrs. S. Kronberg have returned from the East, and he announces that he has secured for Kansas City several big musical attractions, some of which have never been heard here.

The handsome new theatre, Clark's Ninth Street Opera House, will be opened Sept. 24. The house was designed by Architect Oscar Cobb. Mr. Clark announces a number of good attractions.

FRANK B. WILCOX.

MILWAUKEE.

The return of John Drew in The Masked Ball at the Davidson 11-13, after a season, failed to attract a very large attendance. The piece received its initial performance at this theatre last season, and by exactly the same co., with the exception of Lewis Baker, who appears in the part of Louis Martinot, vice Harold Russell.

Lew Dockstader's Minstrels appeared at the Academy 10, 11 to good houses. Dockstader clings to the old-fashioned minstrel show, and endeavors to furnish a good entertainment without the spectacular attachments, and succeeds, owing also to his own personal efforts, which always seem to please an audience.

The Bijou stage has been occupied this week by A Crazy Patch. Kittie Mitchell's singing and dancing are very good.

The Exposition Music Hall continues to do a good business. The bill offered last week was one of the strongest of the season, comprising such people as the Jordan family, who do a wonderful aerial act; Ames, the contortionist; Bison City Quartette, and others of equal merit.

The Afro-American Specialty co., headed by Tom McIntosh, have had a fairly prosperous week at the People's 10-16.

I am pleased to learn in a letter just received from Manager George H. Nicolai that A Cracker Jack has made a success, and also that Gus Weinberg is making a hit in his part.

Much interest is being manifested in the coming engagement of Rose and Charles Coghlan in Diplomacy, which begins at the Davidson 14.

The Hustler is the next attraction at the Bijou, and the advance sale indicates a good house.

E. T. MCDONALD.

GALVESTON.

Robert Mantell in The Face in the Moonlight and Monbars was the season's initial attraction at the Tremont 8, 9, and proved a profitable card. The Burglar 11; good business.

The opening of the season saw several changes in the executive staff of the Tremont, the most important being that of business manager, in which position A. Gerber succeeds George H. Walker. Mr. Gerber is no novice, having had an extended experience in all branches of management.

The new orchestra, under the leadership of W. N. Rogers, made an admirable start.

Frank Walker continues as treasurer and assistant manager at the Tremont.

Ed. Pond, formerly chief usher, has been promoted to doorkeeper, a well-merited advancement.

Frank Hibbert remains in charge of the stage, which translated, means that that part of the house is in the best possible hands. C. N. RHODE.

JERSEY CITY.

Blue Grass, a romantic drama of Kentucky life, was presented at the Academy for the first time in Jersey City, week of 11-16. The play is well written, admirably staged and excellently acted. The story is full of human interest, containing also some excellent comedy scenes and bits of sentiment, and the climaxes are realistic. Wright Huntington and Maud Edna Bell assumed the leading roles, and were supported by a co. of unusual ability. Business was good throughout the week. Robert Taylor in Sport McAllister 18-24.

A melodrama of the most pronounced type, entitled Six Degrees of Crime, drew fair audiences to the Opera House week of 11-16. Mr. Fleming gave a realistic portrayal of the leading role, and the co. was good. The story of the play is evident from its title. A series of exciting scenes lead to a thrilling conclusion. The Ticket-of-Leave Man 18-24. L. G. F.

ST. PAUL.

An excellent co., under the direction of Harry A. Lee, presented at the Metropolitan Opera House Edwin Milton Royle's comedy drama, Friends, 10-16, opening to good attendance. A Texas Steer 17-23.

At Litt's Grand Opera House Mr. and Mrs. Oliver Byron and their clever co. produced The Dark Continent 10-16 opening to good houses. The co. give an attractive and entertaining performance. A Crazy Patch co. 17-23; Carroll Johnson in The Irish Statesman 24-30.

The Olympic Theatre closed 9 for the present.

At the Auditorium the National Colored Jubilee Singers from Madison Square Garden 10-16 opened to a large attendance. GEORGE H. COLGROVE.

MINNEAPOLIS.

At the Grand Opera House A Texas Steer opened a week's engagement 11 to a fair-sized audience. Alice Evans appeared as Bessy Brander, and made an excellent impression. Tim Murphy was very entertaining as the Hon. Maverick Brander. His work is always artistic. The cast throughout was good.

At the Bijou Opera House a very large audience witnessed the initial production of The Tornado 10. The piece was disappointing. It has very little in it to commend except the mechanical effects, which are quite novel. The co. is not above mediocrity.

F. C. CAMPBELL.

INDIANAPOLIS.

At the Park Theatre Dan McCarthy's picturesque Irish comedy, The Cruiskeen Lawn, pleased large audiences 11-16. By the World Forgotten 18-23.

Uncle's Darling opened to fairly good business at the Empire Theatre 11. City Sports 18-23.

At English's Opera House, John L. Sullivan 13, 14. Frank Daniels 18-23.

At the Grand Opera House, The Span of Life 11-23.

Joseph Gavin, the popular treasurer of English's Opera House, was married 12. All theatres did a thriving business "Encampment week," and expect a repetition next week, which is State Fair week here.

The engagement is announced of Margaret Reid, of this city (with The Bostonians this season), and Mr. Harold Swain, of New York.

GUSTAV RECKER.

DENVER.

The only amusement places now open are the Tabor, Elitch's and Sackett's Wonderland Bijou.

The Tabor continues to have a varied and acceptable line of attractions. Aristocracy made a favorable impression on the opening night, 11, and continued through the week to somewhat diminished but evidently paying business. Blanche Walsh was commended for her work, and Mr. Barrymore and Mr. Faversham were received with renewed appreciation. Katie Putnam week of 18-23.

Elitch's will remain open until October. The bill last week was a double one—Snowball and Mistaken Identity. Business is about the same as usual.

Sackett's house draws well, and as he has a monopoly in his line he will make some money probably.

The buildings at Manhattan were in danger of destruction by fire the other day.

There is no change in the situation in regard to the strike of the stage hands at the Tabor. The stage is managed by green hands, and there is no orchestra. Nobody can tell when the trouble will be settled. W. P. PEABODY.

BUFFALO.

The Academy of Music was dark 11-13. Jefferson, Klaw and Erlanger's Prodigal Father, with Maggie Cline, to big business 14-16. Maggie Cline made a great hit as usual. The Sportsman 18-23.

The Home Minstrels had the Star Theatre Sept 11, and gave an entertainment for the benefit of the Fresh Air Fund. Remainder of the week Lawrence Hanley in The Player. He made a success, and did a big business.

At the Lyceum Theatre Gallagher and West in The Colonel and I. Very funny. Carl A. Haswin in The Silver King 18-23.

She did a big business at H. R. Jacobs' Court Street Theatre 11-16. Dan McCarthy 18-23.

At Shea's a first-class vaudeville show was given with such favorites as Sherman and Morrison, Charles Hayden, the Daivs, Agnes Evans and Bryant and Connor. Rogers' Brothers' co. next.

At Robinson's Music Theatre there was high-class vaudeville, and business was large.

"Nick" Kuhn, treasurer of the Academy of Music for twenty-five years, and his assistant, Charles R. Kent, have resigned. Robert Meech, son of John H. Meech, has taken Mr. Kuhn's place.

Week of 18 at the Star, the New York Casino co. in The Rainmaker of Syria, first production on any stage. BURT HARI.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): A. Q. Scammon co. in The Burglar 5; good performance to a top heavy house. Little Lottie Briscoe in The Burglar made a great hit.——ITEMS: Will Sprague, the clever and efficient door keeper, is now doing the World's Fair at Chicago enjoying a well earned vacation.—A. P. Shaver, the handsome treasurer at O'Brien's, has just returned from Chicago. He declares that he did not see the *danse du ventre* at the Midway Plaisance, but his friends disappear whenever he approaches in dread of hearing about the attractions of the Midway.

MOBILE.—THEATRE (J. Tannebaum, manager): Barlow Brothers' Minstrels opened the season 6 to a large house. The troupe is a very good one and gave general satisfaction. Ups and Downs 11; fair house.——ITEM: Mr. and Mrs. Jacob Tannebaum have returned home much improved by their sojourn. The staff will remain about as last season: F. Rieman, musical director; M. McDermott, assistant manager and treasurer; J. G. Hines, stage manager; W. H. Bancroft, chief usher.

MONTGOMERY.—THEATRE (George F. McDonald, manager): Barlow Brothers' Minstrels opened the season to a fair audience 4. Lydia Yeamans-Titus 13.——ITEMS: Manager McDonald made several improvements in this house during the Summer, and having booked only first class attractions, he is looking forward to a prosperous season. Cotton receipts are gradually increasing and money will be easy. Business will probably be larger than for several years past.

SELMA.—ACADEMY OF MUSIC (Charles G. Lour, manager): The season will open 12 with Lydia Yeamans Titus. George Wilson in Monte Carlo 15.——ITEM: Selma is fortunate. No bank failures; no clearing house certificates issued; silver, gold and greenbacks are in circulation. Crop prospects excellent. All first-class attractions will be welcomed and receive good patronage.

HUNTSVILLE.—OPERA HOUSE (Fred H. Kraus, manager): Wilfred Clarke and Beaumont Smith's co. 13, 14. Manager Kraus has made many improvements before and behind the curtain, and anticipates a good season. The financial stringency has not affected us, all our mills are in operation, and crop prospects good. Some very good attractions are booked.——ITEM: Your correspondent had the pleasure of meeting Hon. B. I. Schuster, your Selma, Ala., correspondent in Chicago this Summer.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Frohman co. in Jane concluded a most successful engagement 6. The Rivals 8, 9; good advance sale. The Girl I Left Behind Me 11-16. ITEMS: Manager Fisher, of San Diego is sojourning for a few days here.

SAN JOSE.—THE AUDITORIUM (Walter Peterson, manager): The Wolves of New York 4, 5, under the management of Jay Rial, to good houses. Although there is a general cry of "dull times" the theatre has its usual run of good business. Next attractions, Jane, under the direction of Charles Frohman, 8; John Drew 13, A Nutmeg Match 27. Lewis Morrison, who was to appear here Aug. 25, cancelled his date, as did also Aristocracy for Sept. 1.

OAKLAND.—THE BACHELOR (Charles E. Cook, manager): George Riddle, in Shakespearean readings, 4, 5; light business. Wolves of New York 6, 8; fair houses. The Lyceum co. in Jane 11, 12.——PEOPLE'S (E. Englander, manager): The New Dantes to fair business 4, 5. Blackmail, with a strengthened cast, 11-16.

SACRAMENTO.—CLUNIE OPERA HOUSE (J. H. Todd, manager): Good houses have been the rule this week to witness. Through by Daylight. The performance is a creditable one in all respects, and the introduction of several specialties in the bar-room scene gives two or three members of the co. an opportunity for their versatility. March 10, 11, 12.——NEW METROPOLITAN THEATRE (J. H. Todd, manager): This house will be occupied 10-16 by the World's Fair Minstrels, a co. made up in San Francisco to play the circuit of district and state fairs.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Jane drew a fair-sized audience 4. Riddle 11; Wards of New York 13; Girl I Left Behind Me 18, 19.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (Frank Lloyd, manager): Effie Ellsler presented Doris 7 to a good-sized audience. Kellar's gave a unique performance in magic. He has several decided novelties. Walter Lawrence and Frances Field in Fabio Romani to a fair house 9. His Wife and His Boots did a satisfactory business 11, 12. Jim Ott and The

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dazzler is kept the audience in good humor. A clever parade and celebration ends each handicapped the acts of the bout. Spider and the Fly 11:45; The Voodoo 11; Want 6. Wonderland, the rejuvenated Alice opera house, is doing good business. Four performances are given daily in the theatre. The chief attraction in this week is J. H. W. Irving, the celebrated monologue artist, who established himself last Winter as a king pantomimist. Kellar was also a strong card. Other local magicians, and examined his "cell" and made remarkable escapes, showing himself as much pleased with it. Rida and her co. are rending the week in the city, and are tolerably gay at Proctor's Fifth Avenue. The Queen of Models, which will start for New York. The piece is from the pen of M. Adrien Bartholomew. It is in three acts, and is romantic and interesting. The scene is laid in Jerusalem, 99 B. C., at the time of the building of King Solomon's Temple, and deals with the Masonic story from which event the latter order dates from. It abounds with opportunities for elaborate scenery and costumes. Leo Stevens, who trought out and staged the production at the Bijou, has displayed his usual good taste in the matter of scenery and costumes. The cast is a strong one, and includes Frank Mordaunt, Fred. Solomon's Specialty Company, Bert Coote, Lillian Green, Josephine Gassman, Ida Mulle, Ethel Brandon

first-class cos., and has every reason to expect large patronage.

VICKSBURG.—OPERA HOUSE (Pizza and co., proprietors): Barlow Brothers' Minstrels opened the house for the season 3 with a first-class show.

MINNESOTA.

WINONA.—OPERA HOUSE (John T. Condon, manager): Friends 5; fair house. The Waifs of New York 7; topheavy house. The Hustler 14; Oliver Doud Byron 25, 4.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The season opened 1 with The Tornado; large audience. The Waifs of New York 4, filled the upper house, with fair-sized audience below; general satisfaction. Mr. and Mrs. Oliver Byron in The Dark Continent 9; crowded house. Hypnotism was fully dispensed, and everybody went away happy.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): Myrta French, with a co. of talented artists, gave an exquisite musical programme 5 to a small house. The Dark Continent 7; very fair house. Friends 8, 9, and 9 matinee; good-sized audiences. The Hustler 11; large house. The Wilbur Opera co. opens 18 for a few weeks' engagement, and will undoubtedly do a fine business.

FARIBAULT.—Joseph Brand has leased the Columbia Opera House for one year, and will book some first-class attractions for the season. Work on the Faribault is progressing finely. When completed this will be one of the finest little theatres in Minnesota.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Dessertt, manager): Pauline Hall Opera co. presented Madame Favart to a fair-sized audience 7. Paul Kauvar 10; good house.

MANCHESTER.—OPERA HOUSE (E. W. Harriman, manager): Von Yonson to a good house 8. A Brass Monkey 11; excellent house. The Danger Signal 13; large house.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Von Yonson to light business 6. The Bottom of the Sea pleased a topheavy house 11. The Danger Signal 13.—OPERA HOUSE (E. A. Mitchell, manager): The season opened at this house with Paul Kauvar 11 to fair business. The Power of Women 18.

NASHUA.—NASHUA THEATRE (A. H. Davis, manager): A Brass Monkey 6; fair business. Danger Signal had one of the best houses this season 8. James O'Neill in Fontenelle 19.

NEW JERSEY.

HOBOKEN.—ROSS' THEATRE (W. S. Ross, manager): There were two new productions at this house last week. Darkest Russia was presented 12-13 to good houses. The play is a strong one, and is interpreted by a clever co. headed by Edgar L. Davenport. The audience was highly appreciative and curtain calls numerous. Land of the Midnight Sun followed 14-16 to equally good attendance. It is a very realistic melodrama and was well received. Miller Brothers' Diorama 17, and Two Johns 18-20.—GAYETY THEATRE: An excellent burlesque co. attracted big houses all week.—ITEM: Harry Cashman is back in the box office of Ross' Theatre. Mr. Cashman has made many friends during the past two seasons at this house and they gave him quite an informal reception 14. The rest of the staff at Ross' are: J. L. Hopkinson, representative; Dee Smith, who was last seen at the Jersey City Opera House, advertising agent; and W. Hoke, master mechanic.—Phil. Pankhurst, who is well known to the profession in New York, is leasing manager at the Germania here, and John Hoffman is treasurer.

PLAINFIELD.—MUSIC HALL (J. A. Demarest, mgr.): Archie Boyd in The Country Squire to a packed house 12. A Flag of Truce 16.

RED BANK.—OPERA HOUSE (C. E. Norman, manager): Uncle Hiram 2; fair house. Gus Williams 6; good house. Country Squire 14; Gorton's Minstrels 18.

PATERSON.—OPERA HOUSE (J. J. Goodchild, manager): Neil Florence's Diseased Freshes to fair audience 7-9. Co. is strong and scenic effects good. An Irishman's Love 10-13; fair house. Co. and scenery pleased. The Little Tycoon was sung 14 to a pleased audience. New York Day by Days opens 17, for 3 two-nights' stay.—PEOPLE'S THEATRE (George E. Rogers, manager): The Rose Hill Polly co. 12-16; fair business. Gus Hill's World of Novelties 18-23.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The La Tosca co. that appeared here 6 gave a poor performance. Rigoletto and West's Minstrels to the full capacity of the house 9. Eugene O'Rourke and his clever co. presented The Wicklow Postman 12. A large audience enjoyed the performance. Under the City Lamps 20; The Dazzler 21; Old Kentucky 23, 24; Digby Bell 25, 26; Effie Ellsler 27.

LONG BRANCH.—SHOOFLY THEATRE (Helen Cannon, manager): Humphrey's Comedians in The Lady from Chicago 10; poor business. Gus Williams in April Fool to a fair house 6; will be a heavy opera co. opposition. Gorton's Minstrels 16.

NEWARK.—SHIELD'S THEATRE (Col. W. H. Morgan, manager): The Comedy of Errors was presented by Stuart Robson and an excellent co., to five houses 13-18. Digby Bell Opera co. 19-25.—JACOBS' THEATRE: Frank Lesser in Romany Rye attracted large audiences 12-16. Florence Bindley in The Fay Finis 19-23.—WALLACK'S OPERA HOUSE (Fred. Waldmann, manager): Gus Hill's co. drew packed houses 12-16. Leslie's Theatre Specialty co. 19-23.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (H. P. Sentlier, manager): Frank Mayo in A Ball in a China Shop and A Matrimonial Deadlock 13 to a good house. Hilda Craigen and Frederick Paulding made their first appearance in Albany as joint stars 15, 16.—FAMILY THEATRE (C. H. Smith, manager): The Engineer played to good business 7-9. Mr. Barnes of New York with a good co. 11-13; Mother and Machinist Frank Harrington, an old Albany boy, in the leading role 14-16.—HARMANUS BLEECKER HALL (O. H. Butler, manager): Robin Hood co. 18, 19; Peter Jackson 20.

UTICA.—OPERA HOUSE (H. E. Day, manager): Charles A. Gardner presented his new play, A Prize Winner, 8, before a very large audience. Frank Mayo presented his new comedy drama, A Matrimonial Deadlock, 9, before a very small but well pleased audience. Mr. Mayo is ably supported by a good excellent co., which includes Edwin F. Mayo, Harry Bell, Ada Dwyer and Louise Sylvester. The Pudding Stone Concert drew a large and appreciative audience 10, and was most enjoyable. Roland Reed and his capable co. presented his comedy Lend Me Your Wife 11 before a large and highly delighted audience. Robin Hood Opera co. 20; Black Crook 21, 22; Uncle Tom's Cabin 23; Sowers of New York 24.—WORDELMAN (H. H. De Witt, manager): The business at this house has been very large since the opening night. The bill Mr. De Witt presents is very attractive, including a number of well known vaudeville artists. Mr. De Witt proposes to give Utica a class entertainment for a little money.

BATTLE CREEK.—DOUGLAS OPERA HOUSE (W. S. Dibble, manager): Gorton's Minstrels gave a fine performance to good business 9. A Flag of Truce, though they had a poor house, gave a good performance 12; Hogarth's Hibernica 20.

PEEKSKILL.—DREW OPERA HOUSE (Fred. B. Taylor, manager): Archie Boyd gave The County Squire its first production to a well filled house 6, and gave general satisfaction. Frohman's Masked Ball 11; small audience. Co. good; audience well pleased.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Swart, manager): James B. Mackie in Grimes' Cellar Door 9; good business. M. B. Leavitt's Spider and Fly 12 pleased a good-sized audience. The Dazzler 14; Edward Vroom 18; Effie Ellsler 20; Al. G. Field's Minstrels 30.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): The Black Crook drew large audiences 7-9. The Prodigal Father and Raggie O'Lime were well attended 12, 13. Roland Reed 14; Donnelly and Girard in The Rainmakers 15, 16. Rentz-Santley 18, 19; Stetson's U. T. C. 20; Robin Hood Opera co. 21, 22.—E. R. JACOBS' OPERA HOUSE: John L. Sullivan to fair business 8, 9. The Police Patrol 11-13; good attendance. Charles A. Gardner 14-16; Peter Jackson in U. T. C. 18-20; The Midnight Alarm 21-23.—ITEM: The Jerry co. closed at Herkimer 8.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Professor Donnizer, who is leader of the orchestra had a testimonial benefit 11. My Aunt Sally 12; Charles E. Davies and Peter Jackson in Uncle Tom's Cabin.

TICONDEROGA.—WEED'S OPERA HOUSE (Weed Brothers, managers): Hartz Specialty co. 9; good house.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Peter Jackson Uncle Tom co. 12 to S. R. O. A Social Session 16. C. A. Gardner in his new play, The Prize Winner, 19; The City Sports 20; Field's Minstrels 22; Von Yonson 26.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): Stetson's U. T. C. co. opened season 3 to good business. Errors 14.—ITEM: John Mills will act as local manager for Memorial Hall this season. Manager Hines will reside in Seneca Falls, N. Y.

LOCKPORT.—HOODS OPERA HOUSE (H. G. Hunt, manager): Nice Jollities 8; fair business. Dan McCarthy's Rambler from Clare 11; good business. Roland Reed in Lend Me Your Wife 16.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will E. Gant, manager): The Redding Stanton co. 4-6; Masked Ball 12; both to fair houses.

COHOES.—CITY THEATRE (E. C. Game, manager): Dan McCarthy presented The Rambler from Clare 8, 9; three performances, to good business. Hyde's Comedians in Comrades 12; good performance. The specialties of the Quaker City Quartette, the Allisons, Mabel Marbis and Johnnie Ray were bright and clever. Phoss McAllister in Mr. Barnes of New York 14.

NIAGARA FALLS.—PARK THEATRE (H. A. Fotter, manager): A Quick Match 9; fair house; performance unsatisfactory. Masked Ball 19.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Roland Reed appeared in Lend Me Your Wife 11 to a large and fashionable audience. He gave a splendid performance. Helene Mora drew a good house 13 in Comrades; performance pleased. Mr. Benedict says he will give the public first-class attractions or none. Frank Mayo 15.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): The season at this house under Mr. Lea's management opened 13 with New York Day by Day to poor business.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): A Social Session to a well-pleased audience 9. Uncle Tom's Cabin (Stetson's) to a fair-sized audience 4, afternoon and evening. Charles A. Gardner 13; Mora 18-20.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Cosgrove and Grant's Comedians in The Dazzler 7, 8; fair business.

ALBION.—NEW GRAND OPERA HOUSE (H. A. Foster, manager): Dan McCarthy presented The Rambler from Clare to a fair-sized audience 12.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Charles A. Gardner in The Prize Winner 8; good house and excellent performance. Ivy Leaf 14; Midnight Alarm 20.

FREDONIA.—SHEFFARD OPERA HOUSE (C. B. Sheffard, manager): John L. Sullivan in The Man from Boston opened the season 6, to a large and enthusiastic audience. My Aunt Sally 8; good performance to fair business.

SCHUYLERVILLE.—SHATTUCK OPERA HOUSE (L. Gunsalus, manager): Frank Mayo in Matrimonial Deadlock to fair-sized audience 6, 7. Black Crook 18; Prodigal Father 20.

WATKINS.—LOVE'S OPERA HOUSE (Leon Mumford, manager): A Social Session 12; large and well-pleased audience.

ITHACA.—OPERA HOUSE (H. L. Wilgus, manager): Kittie Rhoades 11-16; good business.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Donnelly and Girard in The Rainmakers 13; well filled house; performance giving satisfaction. Frank O'Brien, an old Elmira boy, came in for his share of applause. The Still Alarm 14; The Prodigal Father 20.—ITEM: Henry Boville, stage carpenter of the Opera House, left to accept a like position at the Davis Opera House, Milwaukee. J. C. Ve'der, formerly of the Opera House, this city, is stage manager of the Davis.

BINGHAMTON.—STONE'S OPERA HOUSE (Clark and Delaney, lessees): Frank Mayo gave an excellent performance of A Matrimonial Deadlock to a fair-sized audience 5. A Social Session 9; small house. The Prodigal Father 11, with Maggie Cline as a feature, drew a crowded house. The Rainmakers 15; Still Alarm 15; Puck's Bad Boy 16.—ITEM: A new theatre called the Bijou will be opened here on 25. This house it is understood will be devoted exclusively to vaudeville attractions. The manager is A. Fenner, who was formerly the proprietor of the Parlor City Museum here. The estimated cost of the theatre is from $10,000 to $20,000, and it will have a seating capacity of about 800.

HERKIMER.—GRAND OPERA HOUSE (Henry Deland, manager): The Masked Ball 13; good house.

CORTLAND.—OPERA HOUSE (Warner Hood, manager): My Aunt Sally failed to please a good-sized house 9. A Social Session 7, and Webster Family Concert co. 8 gave acceptable performance to small houses. Charles Gardner in The Prize Winner 12 delighted a large and enthusiastic audience.

SARATOGA SPRINGS.—TOWN HALL (J. H. Paterson and Co., managers): Helene Mora, supported by Hyde's Comedians, in Comrades 11 to good business.—NEW OPERA HOUSE (J. E. Smith, manager): Puck's Bad Boy gave two performances 9; large house.

SCHENECTADY.—LYCEUM THEATRE (A. B. Wolff, manager): The Black Crook in all its spectacular splendor was presented during the week ending 10 before large and delighted audiences. Donnelly and Girard 13-20.—COOK OPERA HOUSE (H. Z. Jacobs, manager): On 11-17 The Still Alarm attracted large houses. The Police Patrol pleased enthusiastic audiences 18, 19.—ACADEMY (H. R. Jacobs, manager): Dan McCarthy and Gus Reynolds, supported by a good co., appeared in The Lamplighter and Puck's Bad Boy 11-16 to good business. An Irishman's Love 18-24.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Rose Jollities co. to a fair-sized audience 9.

HUDSON.—CLARK'S OPERA HOUSE (L. A. Babcock, manager): A Social Session 8; crowded house. Arthur Deming's Minstrels, allied with Sweet and De Century's Farce Comedy co., 13.

NORTH CAROLINA.

GOLDSBORO.—BORDEAUX OPERA HOUSE (Joseph E. Robinson, manager): The house has been thoroughly renovated. It is under new management, and only first-class attractions will be booked.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (F. L. Wier, manager): The Andrews' Opera co. in Dorothy 15; full house; performance fair. St. Paul Sisters 16; Bruton Burton; Friend 19.

OHIO.

CLEVELAND.—EUCLID AVENUE THEATRE (Gleason and Talbot, managers): Charles Dunn played large audiences 5, 6 in Boss and Admitted to the Bar. Naiad Queen 11-16; large and well-pleased audiences. John L. Sullivan in The Man from Boston 18.—GRAND OPERA HOUSE (F. G. and H. W. Miller, managers): Salvini opens a four-night's engagement 13.—PARK THEATRE (Dickson and Talbott, managers): Cruiskeen Lawn closed a big engagement 9. Edwin Arden in Eagle's Nest pleased a big house 11, the evening night.

SANDUSKY.—BAUMLER'S OPERA HOUSE (Charles Baetz, manager): A Crazy Patch opened the regular season 6 to a small-sized audience. Hi Henry's Minstrels 13, followed by Robert Wayne's Dramatic co. week of 18.—ITEM: Manager Baetz has secured the house for a term of five years, which he will manage in connection with Cedar Point, our popular Summer resort and well known as the "Coney Island of the West." They do not interfere with one another for one's season closes as the other opens. Mr. Baetz is very well known and was formerly leader of our "Great Western Band."

MIDDLETOWN.—SORG'S OPERA HOUSE (J. C. Breeton, manager): Al. G. Field's Minstrels opened the house 7; large and highly pleased audience. After the first part the Elks Lodge No. 74, of this city, presented Mr. Field with a large basket of flowers, and after the entertainment they entertained Mr. Field and his co. at their rooms.

UHRICHSVILLE.—CITY OPERA HOUSE (Klein and Van Osten, managers): Boston Comedy co. closed three nights' engagement 6; co. good; business fair. Old Zad Hastings three nights, beginning 13.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, manager): The Waite Comedy co. gave a week of light drama at popular prices 4-9; attendance good. The Elmore sisters, two precocious children, are the twin lights of this co. They sing, dance and act exceedingly well. Uncle Tom's Cabin, with Peter Jackson as the star, to big business.

EAST LIVERPOOL.—NEW GRAND (James D. Orr, manager): The Devil's Mine co. 11; fair business.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Eadly, manager): Al. G. Field's Minstrels 9; large and highly pleased audience. Lillian Kennedy 11; good business. Hanlon's Fantasma 18-19; Melville co. 25-30.

LANCASTER.—CHESTNUT STREET THEATRE (Neil McNeil, manager): McCarthy's Mishaps 12; fair business. Ole Olsen 21.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Coe, managers): Anderson's Two Old Crones 8; good house. Boston Ideal Opera co. 21-24. ITEM: —J. S. Bristor, of the Lillian Kennedy co., was in town last week to see his mother, who resides here.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Bessie Bonehill opened for a week to S. R. O. 11; both star and co. made an instantaneous hit. Miss Bonehill's songs and dances were demanded time and again. Ward and Vokes, as the bogus lords did some very funny work, and Seeley and West are an excellent musical team. George Monroe, as Aunt Bridget, 18. A Cracker Jack 25.

TIFFIN.—ROMAN'S OPERA HOUSE (E. B. Hubbard, manager): Bessie Bonehill in Playmates 9; fair audience. The co. made a decided hit.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Anderson's Jolly Old Chums opened the house 9 to a large and very enthusiastic audience.

SYCAMORE.—JOHNS' OPERA HOUSE (Gardner and Matthias, managers): J. C. Lewis, as Si Plunkard, opened 4 with a good entertainment to a crowded house. Hi Henry's Minstrels 16.

XENIA.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Baldwin-Melville co. 4, 5; splendid house.—ITEM: Frank Williams, of Dockstader's Minstrels, was in the city last week, the guest of friends.

WARREN.—NEW OPERA HOUSE (Elliot and Geiger, managers): Waite's Comedy co. in repertory, to good business, 11-16.

WOOSTER.—CITY OPERA HOUSE (Keller and Adams, managers): A Pair of Kids opened the season 5 to a fair house. Thomas W. Keene 12.

CANTON.—THE GRAND (L. B. Cool, manager): Anderson's Jolly Old Chums 11; good business.

SALEM.—GRAND OPERA HOUSE (Allen and Aichison, managers): W. C. Anderson's Two Old Chums 6; good business. Ezra Kendall's Just Landed 14; Waite Comedy co. 18-23.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Bessie Bonehill in Playmates 8; splendid performance; big business. The Al. G. Field Columbian Minstrels 8; business fair. She Couldn't Marry Three 13; Actor's Holliday 15; The Ensign 18.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Herbert Cawthorn in Little Nugget 4; business good.

FINDLAY.—TURNER OPERA HOUSE (C. R. King, manager): Opened by Hi Henry 6; fair audience. She Couldn't Marry Three 9; good business; well-pleased audience. Si Plunkard 12.—MARY S. THEATRE (Willis Marvin, manager): Thomas W. Keene 18; T. R. Alexander 19-23.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE (R. D. Schultz, manager): Al. G. Field's Minstrels 12; large and well-pleased audience. Salvini, at advanced prices, drew a large audience 13.

HAMILTON.—GLOBE OPERA HOUSE (Tom Connor, lessee and manager): The season opened on 8 with good business.

DAYTON.—THE PARK (Harry E. Feicht, manager): Clark and Williams commenced a week's engagement 11, presenting their new musical comedy Our Married Men to good business; co gave satisfaction. Xmas Machree 21-23; Rooney Comedy co. 25-27.—ITEM: A. M. Miller is here ahead of The Ensign, which appears at the Grand 19.

OREGON.

PORTLAND.—MARQUAM GRAND (S. H. Friedlander, manager): The theatre reopened on 13 for the Fall season with Bronson Howard's Aristocracy for four nights. The cast included Maurice Barrymore, William Faversham, Frederick Bond, Bruce McRae, Mary Hampton, Blanche Walsh, Helen Tracy, and Maud White in the principal roles. Both play and players met with great approval from critics and audiences. The opening house was large and the other nights fair. Irving and Terry on 16, 17, and full Lyceum co.—COOMBS'S THEATRE (John Cordray, manager): Commencing to-morrow night special engagement of the All Star Novelty co. in conjunction with Nippon Royal Japanese Troupe. John Cordray is in East securing a co. for the regular season.—THE ALHAMBRA MUSIC HALL (John Cort, manager), has been giving a variety performance participated in by Rena Stanley, Bertha Sanger, Beta Gough, John and Louie Baker, Mae Livingston, and Post and Ashley. The entertainment is brought to a close by Thomas Wade's version of Patience.

PENNSYLVANIA.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Diamond Breaker 22; good sized audience.—ACADEMY OF MUSIC (J. O'Hearn, manager): New York Day by Day 12; fair business.

PITTSBURG.—THEATRE: THEATRE STREET OPERA HOUSE (Charles Fish, manager): Fitz and Webster's A Breezy Time 9; good co.; fair house. Von Yonson 20; C. A. Loder 25.

ALLEGHENY CITY.—NEW PALACE THEATRE (S. J. Little and George V. Connor, managers): Slaves of a City 29; George H. Timmons in The Fairies' Well 12-16 Co. and business good. The Devil's Mine 18-23. Slaves of a City disbanded here 9.

PITTSBURG.—GRAND OPERA HOUSE (George E. Harrison, manager): Charles A. Loder in Oh, What a Night! 5; pleasing performance to good business. Lost in New York delighted a large audience 6.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): A Straight Tip 7; good business. A very creditable performance was given, but many were disappointed, as they expected to see "genuine" rose on the stage. Main's Show is very heavily billed for performances here 20. Lem C. Garner, representing Bobb and Bennett's Comedy co., which is booked here for week of 18 (Fair week), was in town 13 looking after the interests of the attraction. He is an old newspaper man.

STEELTON.—Turn's Opera House (F. B. Hunter, manager): Mark Burgher pleased a good house 9.—ALTOONA'S THEATRE (George Altemeyer, manager): The Story of a Kiss to rather light business 7. Co. deserved better patronage. Thomas W. Keene in Othello gave a very excellent performance to a fashionable audience at advanced prices.

BRADFORD.—ACADEMY OF MUSIC (E. A. Hempstead, manager): John L. Sullivan drew a big house 12. Al. G. Field's Minstrels 19.

TIDE.—OPERA HOUSE (R. C. Pentz, manager): Pete Kendall, with his new play, The Substitute, drew a large and well-pleased audience 6. The old favorites, Arthur and Lizzie Jennie Dunn, and that irrepressible fat man, Hart, all created humors. Leavitt's Spider and Fly 12 drew fairly well. The performance was exceedingly meritorious.

READING.—ACADEMY OF MUSIC (John D. Bichler, manager): Charles A. Loder in Oh, What a Night! gave a very amusing performance 9 to a crowded house. Primrose and West's Minstrels drew a large audience 11, and gave a good performance.—GRAND OPERA HOUSE (George M. Miller, manager): Dark (undergoing repairs).

ALLENTOWN.—ACADEMY OF MUSIC (R. H. Whitesell, manager): Gus Hill's World of Novelties 6; fair attendance. In Old Kentucky, a comedy-drama of merit, was presented 9. The co., a very good one, led by Bettina Gerard, made an excellent impression. Robert E. Graham appeared 11 in the new farce-comedy, After the Ball. This was the second presentation of the comedy, and as the young brother Mr. Graham made an instant success. The large and select audience thoroughly enjoyed the performance. In After the Ball Mr. Graham has a sure winner.—ITEM: Manager John Sechler attended the After the Ball performance, and many Allentonians were pleased to shake the hand of the genial manager. Manager Mullaly was highly pleased with the cordial reception Mr. Graham and his new play received in Allentown, and has booked for a second appearance later in the season.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): New York Day by Day pleased a crowded house 9. Later On 19; Mr. Barnes of New York 21.—ITEM: THE MIRROR is on sale at the Music Hall book store.

LANCASTER.—FULTON OPERA HOUSE (B. Yocker, manager): Gus Hill's World of Novelties 8; small house; deserved a crowded one. R. E. Graham in After the Ball attracted a fair house 9. Co. very fair. The Spider and Fly 11; fair house; delighted audience. The Lights o' London, with good cast and fine scenery, 13; fair audience.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): The house will open 20 with Later On.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Ezra Kendall in The Substitute 9; good co., good business, and well-pleased audience. The play is very fair and some parts interesting. Gray and Stephens' co., booked for 12, failed to appear.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): A Crazy Patch 6; fair audience. John L. Sullivan in The Man From Boston 11; top-heavy house.—ITEM: During the Summer the Park Opera House, under the supervision of Joseph Chesel, local manager, has been entirely renovated. The dressing-rooms have been newly painted, papered, and refurnished. Electric lights have also been put in all of them. The Park Opera is now in first-class condition throughout.

YORKTOWN.—GRAND OPERA HOUSE (James T. Davies, manager): The Story of a Kiss drew a very good house 6, and was well received.

WASHINGTON.—OPERA HOUSE (John T. Hare manager): Mark Murphy in O'Dowd's Neighbors 11; slim house. Performance not up to the standard. Rich and Van Osten's Boston Ideals 25, 26.

SCRANTON.—ACADEMY OF MUSIC (W. H. Burgunder, manager): Fitz and Webster in A Breezy Time 6; good business. The Diamond Breaker 11, fair business. Miss Wardell met with an accident in the third act, and was unable to appear during the rest of the performance.

BAZLETON.—GRAND OPERA HOUSE (Hamersly and Evey, managers): Gus Hill's World of Novelties opened the season here 6. They gave a good performance and were well received. Fitz and Webster's A Breezy Time 7; fair business. Charles A. Loder's Oh, What a Night! 16. Prof. Smauch's orchestra has been re-engaged for the season at the Grand.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): This house was opened 9 by Paul Barnes in The Chamois Hunter. The play and co. gave satisfaction. Helen Russell's English Sports 14. Mr. Barnes of New York 23; Later On 26; La Tosca 30.

EASTON.—ABLE OPERA HOUSE (John Brunner, manager): In Old Kentucky 8; good business. A Straight Tip 9; large audience. Primrose and West's Minstrels 12; crowded house. The Dazzler 16. Gus Williams 20.

GREENSBURG.—LOUDON OPERA HOUSE (R. G. Curren, manager): Southern Detective 7; poor house. Devil's Mine 8; medium house; performance excellent.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Harry Phillips' Comedians created much merriment in A Crazy Patch and pleased a fair-sized house 7. John L. Sullivan next.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Spider and Fly 13; top-heavy house; audience very enthusiastic.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): A Straight Tip 6; fair house.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Lights o' London 11; fair business. A Straight Tip 13; The Isle of Champagne 14; good house.

BEAVER FALLS.—SIXTH AVENUE THEATRE (P. H. Cashbaugh, manager): Arden's Eagle's Nest co. 4; fair-sized audience. McCarthy's Mishaps 11, excellent performance to good business. A Breezy Time 16; The Voodoo 19; My Aunt Sally 23.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Von Yonson 21; Charles A. Loder 23; Siberia 25; White Slave 27; Digby Bell 28.—PARK THEATRE (Harry Sweatman, manager): Business continues good.

WILKESBARRE.—GRAND OPERA HOUSE (W. H. Burgunder, manager): A Breezy Time 7; light business. Donnelly and Girard in their new farce, The Rainmakers, pleased a good-sized house 11. R. E. Graham in his latest comedy success, After the Ball, 13; good business.—WAITE'S MUSIC HALL (Daniel L. Hart, manager): Humphrey's Comedians in The Lady of Chicago 7-9; good business. Mr. Humphrey is a Wilkesbarrean. The play is scarcely worthy of patronage. Helen Russell's English Sports 11-13 drew good houses.—ITEM: Owing to poor business Mr. Humphrey will disband his Lady of Chicago co. this week.—Manager Mullaly is a staunch friend of THE MIRROR, which he terms the best edited, newsiest, and cleanest dramatic journal in this country.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guintet, manager): A Straight Tip 8; fair-sized and appreciative audience. A Breezy Time 9; good sized and enthusiastic audience. Lost in New York 13; fair business.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, jr., manager): The Burglar pleased a fair sized audience 12. Fairies' Well 20; Lost in New York 21; Errors 27; Fantasma 29, 30.—GOSSIP: R. G. Gray, ahead of A Breezy Time co., was given the freedom of our city 20.—George L. Cooper, formerly programmer of the Opera House, but now employed on the staff of the McKeesport, Pa., *Herald*, visited his mother here last week.

ST. CLAIRSVILLE.—G. A. R. OPERA HOUSE (Joe Gould, manager): Bubb and Bennett Comedy co. 11-13; good business.

TARAQUA.—ALLEY'S OPERA HOUSE (Charles P. Allen, manager): Paul Barnes, supported by a very strong co., opened the season here 13 in The Chamois Hunter to a fair-sized audience. Paul Barnes' singing was well liked, and on his return date here he will be received by a crowded house. Charles A. Gilbert's Opera co. 23; Archie Boyd in The Country Squire 28.—ITEMS: J. P. Tucker, of last season's Harry Markam co., is now with The Chamois Hunter.—Manager Charles P. Allen is a candidate for county commissioner. He is very popular, and at present one of the county auditors.—THE MIRROR is on sale at C. A. Jacobs' newsstand.

KITTANNING.—GRAND OPERA HOUSE (Brown and Seubert, managers): The season opened here with The Burglar 8 to a good audience; excellent performance. Fitz and Weber's A Breezy Time 9.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Blue Jeans, despite the fact of former appearances, had a large house 11. Keller had the largest house he ever played to here 14 and gave a very satisfactory bill to a very much assemblage. Pauline Hall on Madame Favart will have a large house 16. Effie Ellsler 17. Morrison's production of Faust, without Lewis Morrison, 18; The Danger Signal 21. The New South 22.—ITEMS: Such a number of the 400 attended Keller's performance it quite reminded one of grand opera in New York. The most artistic musical programme rendered here in many years was that given last week by Madame Parsch-Madi, assisted by Signor Clodio, tenor; Louis Kemp, violinist, and others. In the fifth act from Trovatore the singing of Parsch-Madi and Clodio actually brought the audience to their feet with enthusiasm, and they can rest assured that if another performance is given they will have a full house.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer,

manager): Monte Carlo 9; crowded house. Robert Downing, supported by Susanna Blair, presented Richard the Lion Hearted to a good, select and well pleased audience 11.

HUNTER.—ACADEMY OF MUSIC (J. A. Schwartz and co., managers): The season opens 30 with Alabama; Zeb 22. ITEM: The new opera house will be completed before the end of the year.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE: (S. M. Bear, manager): The Brown Theatre co. opened a two weeks' engagement to good business. A Texas Steer 25.——ITEM: Manager Bear, of the Grand, has returned from an extensive Eastern visit.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglas, manager): This house opened the season 4 under the circuit management of Jefferson, Klaw and Erlanger, who have made a wise selection in placing their affairs in the hands of R. S. Douglas, who will be their resident representative. The rest of the house staff includes A. B. Morrison, treasurer; Thomas Dwyer, door-keeper and chief usher; Professor J. G. Bandwerker, musical director, and Thomas McCullough, as stage director. The opening attraction was Dr. Frank Carver in The Scout, and the attendance was very large, especially the galleries next. N. S. Wood in Out in the Streets.——LYCEUM THEATRE (John Mahoney, manager): The regular season at this house will open 21 with Lydia Yeamans-Titus as the attraction.——ITEM: John Mahoney, manager of the Lyceum, is laid up with a sprained ankle, the result of trying to "break in" a new pony. He says he will be up in time to "hustle" for his opening.

NASHVILLE.—THE GRAND (Carey and Boyle, managers): The Grand will open 14 with Dore Davidson and Ramie Austen in By the World Forgotten. Bartholomew's Equine Paradox 18-20.——THE BIJOU (J. B. Mittler, manager): Zeb the Clodhopper 3-9; large audiences.——THE VENDOME (W. A. Sheetz, manager): The Vendome will open 18 with Dr. Carver in The Scout.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Zeb drew across 11; following night they played to a very small house.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Yale's Devil's Auction co. attracted a crowded house 8. Milton Nobles in The Phoenix gave a good performance to a fair house 9.

TEXAS.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): A large and well-pleased audience attended the concert given by the Mexican Ladies' Orchestra. Mattie Vickers 16.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): After a long siege of darkness the Opera House was again ablaze with arc and incandescent, announcing the opening of the season 4, to a representative gathering of theatregoers that filled the house, to welcome that sterling actor, Robert Mantell, who with his splendid support appeared in The Face in the Moonlight.

DALLAS.—OPERA HOUSE (George Anzy, manager): Robert Mantell in The Face in the Moonlight to a large and well-pleased audience 6. This being Mr. Mantell's second appearance in Dallas, ensured him a warm welcome. With a few exceptions his co. is above the average. The Operator 11.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby and Walker, managers): Robert Mantell, supported by a good co., to packed houses 3, 4. It was the opening of the house under the new management, and Messrs. Rigsby and Walker are to be congratulated upon getting the possession of such a beautiful house. It is a gem, and without doubt one of the finest in the South. It is now complete in all its appointments, and cos. will find their comforts fully looked after by the new management. A successful season is looked forward to here, and prospects are very bright.

MCKINNEY.—OPERA HOUSE (W. H. Sims, manager): The season opened 14 with Cleveland Brothers' Mexican Ladies' Typical Orchestra; large and well pleased audience.

CORSICANA.—MERCHANTS' OPERA HOUSE (Pinkston and Church, managers): The regular season will open 13, with The Operator.——ITEMS: The financial stringency has affected Texas but little, and I feel sure no co. that comes here will leave it dissatisfied.—Harry J. Vance, formerly treasurer of the Merchants', is now interested with Otto H. Kreuse, touring the West in The Inside Track.

WAXAHACHIE.—OPERA HOUSE (P. F. Davenport, manager): The Leslie Davis co. opens the season 14 in a three nights' engagement, followed on 15 by The Inside Track.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): A. V. Pearson's Midnight Alarm 7, 8; large business.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): The Midnight Alarm made its second appearance 5 to a big audience. District Fair 11; Still Alarm 20; Joshua Simpkins 25; Vernona Jarbeau 30.

RUTLAND.—HOWARD'S OPERA HOUSE: The District Fair to a small audience 12.

VIRGINIA.

RICHMOND.—MOZART ACADEMY OF MUSIC (F. G. Leath, manager): Robert Downing to large and well-pleased houses, matinee and night. 6. Alabama attracted a good house 7. Thomas Q. Seabrooke Opera co. presented The Isle of Champagne for the first time in this city 12, and while he has been doing a fair business, if the weather had not been unfavorable he would have been crowded with full houses. Co. excellent. Uncle Hiram next.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Alabama drew a good house 5.

ROANOKE.—ACADEMY OF MUSIC (J. D. Lovell, manager): Charles H. Yale's Devil's Auction 5; big business.

WASHINGTON.

SEATTLE.—THEATRE (J. W. Hanna, manager): Aristocracy Aug. 30 2; large houses.——COMEDY'S AUDITORIUM: Nippon Royal Japanese Troupe; splendid entertainment; good business.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Rieger, manager): Charles Dickson in Incog and Admitted to the Bar 6, 7; business good. Salvini 14 with The Three Guardsmen, made his first visit here; audiences large and enthusiastic, and recalled the star three times.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Kendall's A Pair of Kids 9 20; light business. Slaves of a Great City closed in Pittsburg last week leaving the house dark the first half of the week.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Sparring exhibition to light business 6. The Stowaway 12; Two Old Cronies 14.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Freddie Hake in For a Million 10; small but well-pleased audience.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. S. Haber, manager): Little Trixie co. 6; good house; satisfactory performance. Andrews' Opera co. 13, 14.

LA CROSSE.—THEATRE (J. T. Condon, manager): Waits of New York was creditably presented to a large audience 7. The audience was well pleased. The Hustler 14.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): Myrta French, of Eau Claire, Wis., for the past two years a pupil of Marchesi and others, sang in concert to a delighted audience 4. Miss French possesses an unusually clear soprano, and charming manner. Friends to moderate business 7. Mr. and Mrs. Oliver Byron in Dark Continent 12 to an average house.

MARSHFIELD.—OPERA HOUSE (J. K. Dagnot, manager): The season opened 2 with the Schubert Symphony Club in a very creditable performance to a light house. Pete Peterson to a fair-sized audience 11.

JANESVILLE.—MYERS' OPERA HOUSE (Ellis H. Gray, manager): The regular season opened here with Monde Across the Sea to a fair-sized audience.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): Oliver Byron in The Dark Continent 5; small audience. The Tornado 10.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): The season was opened 5 by Cleveland's Minstrels to good business; well-pleased audience. A Barrel of Money 9; fair business; good performance.

APPLETON.—OPERA HOUSE (E. Erb, manager): Little Trixie; good business. Tornado 12.

OSHKOSH.—OPERA HOUSE: Cleveland's Minstrels 4; good house. Little Trixie 14; full house.

CANADA.

TORONTO.—GRAND OPERA HOUSE (G. H. Sheppard, manager): The ever popular Old Homestead proved a drawing card 11-16. Odell Williams as Joshua Whitcomb acquitted himself creditably. The Palm Service was beautifully rendered by a choir of twenty voices. The co. is a very capable one. Julia Marlowe 18-23.——ACADEMY OF MUSIC (O. B. Sheppard, manager): Vernona Jarbeau and her excellent co. are delighting large audiences nightly. Starlight has been improved considerably since its last appearance here. The Fat Men's Club 18-23.——TORONTO OPERA HOUSE (J. B. Morris, manager): Arcadia with Lucy Daly in the leading role, drew a crowded house at the opening performance. Among the old favorites with the co. are Nellie Harrington, Berta Crawford, and Charlie Fostelle. She 18-23.——ITEMS: All the houses are playing to S. R. O. during Exhibition week.—Mrs. D. L. Vernon, wife of the agent of the Jarbeau co., is at the Rossin House.—The genial countenance of Manager Joe Frank was seen in town 11. He was greeted by a host of friends.—Quite a little ruction took place in the Frank Daniels' co. while here. Miss Eunice Vance felt aggrieved that her name did not appear in the printing and on the house bill, so gave the customary two weeks' notice. Manager Moore says it was never the intention to give Miss Vance the prominence she desired, admitting she is a clever performer. The Exhibition continues to draw immense crowds. Monday, Citizens' Day, there were 75,000 paid admissions. The specialties and other features are away ahead of other years. Olive Raymond, the cornet soloist, made quite a hit. The Fair closes 16.

WOODSTOCK.—OPERA HOUSE.—The season opened 7 with Held in Slavery to a large audience; general satisfaction. Dan McCarthy 12; Silver King 14; Robin Hood Opera co. 3.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): The Ross Jollity co. in A Quick Match opened to fair business 11.

LONDON.—THE GRAND (A. E. Rode, manager): Held in Slavery was presented 8, 9 on the opening of the preliminary season here to a large and interested audience.

WINDSOR.—GRAND OPERA HOUSE (Sculley and Gignac, managers): Ross Jollity co. 10 ——ITEMS: Business here last season was simply ruined by the inferior class of attractions offered by the old management. Messrs Sculley and Gignac recognize the fact that only first-class attractions will draw, and are very careful; only booking one attraction a week, and that the best.

VANCOUVER.—OPERA HOUSE (A. W. P. Goldsmit, manager): The Beasley Children, assisted by Vancouver brass band, to poor business 4, 5.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): The season was successfully opened 9 when The Old Homestead was presented for the first time in our city to a large audience.——Manager Scane has just returned from his Summer home, "Tobmoray," Georgian Bay, from which point he came by his new sailing yacht, and reports having narrow escapes when it blew great guns on Lake Huron last week. He looks hale and hearty, and says he feels ready for any amount of business.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Julia Marlowe's co. opened to a good-sized audience 11 in The Love Chase. House with Green Blinds 18-23.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Queen's was closed Monday night owing to the car containing the scenery and baggage of the Fabio Romani co. meeting with an accident near Springfield, and in consequence not reaching Montreal till 8.30 Monday evening. The co. opened Tuesday to a good sized audience. Powell, the magician, 18-23.——THEATRE ROYAL (Sparrow and Jacobs, managers): A. V. Pearson's Midnight Alarm opened to good business 11. District Fair 18-23.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): The season opened with Held in Slavery 9, 10 with Martin Hayden in the leading role; good business. Vernona Jarbeau in Starlight drew very enthusiastic audiences 8, 9. Lawrence Hanley supported by an excellent co. produced The Player to good business 11. The Masked Ball 16.

Received too late for classification.

SAN FRANCISCO.

SEPT. 12.

The Irving-Terry season at the Grand Opera House in this city can be put down as one of the greatest financial successes ever known of a theatrical venture. The total receipts for seven performances last week aggregated between $30,000 and $35,000, and the sale of seats for this week is even larger (in advance) than it was last week. Not a seat can be obtained at this writing in the orchestra and family circle for any performance yet to occur, and by Thursday morning, it is safe to say, every seat in the vast auditorium of the Grand (the house seats 2,300 people) will be gone. It may be reckoned that Irving's engagement in this city will have netted the gross amount of $70,000 for fourteen performances, and if he could be prevailed upon to remain another week, he would certainly do a large business. His greatest performance thus far, was the play of last evening — Oliver — founded on Oliver Goldsmith's "Vicar of Wakefield," in which Irving appeared as Dr. Primrose, and Ellen Terry as Olivia. Both Irving and Terry were admirable in the respective roles, and no finer or more artistic presentation of English character has ever been seen on the stage. It was a charming performance throughout, and what made it all the more enjoyable was the perfection of stage settings, complete in every particular. Next to his Dr. Primrose comes Becket, a performance good in its subdued colorings and posing. Irving is everything that is claimed for him when he has quiet acting to do. When he attempts the tragic, loud declamation such as is required in The Merchant of Venice, Richard III., and other like characters, his speech is unintelligible and his mannerisms are too pronounced. But in quiet, subdued acting, such as Becket and Dr. Primrose, he is the artist. His facial expression is wonderful, and to that alone is due more than anything else his greatness. Ellen Terry is natural in everything that she does, never resorting to tricks to make a scene or catch her audience. She is perfection in the art of acting. She is incomparable, and had Edwin Booth had an Ellen Terry, there is no telling what his great performances would have been. Irving's Shylock, while a good piece of acting, according to his idea of the character, is nowhere equal to the late American tragedian, Edwin Booth. Irving's portrayal of the much-abused Jew is an entirely different one to Booth's. The latter made him an usurer, one richly clad and a money maker. Irving makes him a common-place merchant on the Rialto, with a desire for vengeance more than for what he can make out of his persecutors. The trial scene, with the exception of the sharpening of the knife, which is too melodramatic, is his greatest scene, and that is made great by his form of facial expression. On Saturday night The Lyons Mail was played with Irving as Dubosc and Lesurgues. While that performance was a good one it was not as great as it has been claimed to be. His Lesurgues was better than his Dubosc, and that because the former was a quieter piece of acting. The latter was too fanciful, a little too much of the bravado, with melodramatic acting thrown in. The play to night will be Charles I.; to-morrow night, Thursday, and Saturday afternoon The Merchant of Venice; Friday night, Becket, and on Saturday night, the farewell performance, Louis XI.

At the Baldwin last evening the first of a series of illuminated pictures called Urania were exhibited to a small audience. This was to be expected, with the strong counter attractions elsewhere, but as soon as our people realize what a grand show Urania is, business is sure to pick up. The scenes last night presented "A Trip to the Moon." To-night "The Wonders of America" will be described, and to-morrow evening "From Chaos to Man." This entertainment will only be on exhibition for a week, for on next Monday evening Mrs. John Drew and company appear in The Rivals. For this production George Osbourne, now of the Stockwell's company, will appear as Sir Anthony Absolute. Mrs. Drew will also present during her engagement the play, The Road to Ruin.

The California Theatre has done a fair business with A Nutmeg Match, little Annie Buckley being the bright particular star of the co. and giving it the life which has pleased its audiences. She sings the song, "Ise, Ise, Huckleberry De," in a manner which gains for her two and three encores nightly. Next Monday evening The Soudan will be the attraction for a period of two weeks.

Daly's comedy, Dollars and Sense, was the bill at Stockwell's last night. The co. gave a very clever performance of the comedy, Charles E. Kent, L. R. Stockwell, and Mrs. F. M. Bates carry off the honors. There was a good attendance, and if signs do not fail, Dollars and Sense will net a good week's return at this pretty little house. The next attraction is as yet unannounced, but it is rumored that Stockwell will take his co. on the road as that Urania will be exhibited for two weeks while they are away.

So great has been the success of Ship Ahoy at the Tivoli Opera House, that the management have continued it for a fourth week. It opened up last night very large, and the indications are that the final performances of the piece will be as largely attended as even the initial ones. Fatinitza is announced for next Monday evening.

HARRY I. LASK.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Falls City, Neb., Sept. 14, Horton, Kans., 20, St. Joseph, Mo., 21-23, Leavenworth, Kans., 24, Topeka 25, Ottawa 26.

A COUNTRY SPORT (Peter F. Dailey): Boston, Mass., Sept. 4-30.

ARISTOCRACY (Proctman and Havman, mgrs.): Omaha, Neb., Sept. 18-20, Kansas City, Mo., 21-23.

A STRAIGHT TIP (Murray and Lohman, mgrs.): New York city Sept. 18-23, Reading, Pa., 25, Hazleton 26, Wilkesbarre 27, Scranton 28, Allentown 29, Wilmington, Del., 30.

AFTER THE BALL (R. E. Graham): Baltimore, Md., Sept. 18-23, Pittsburg, Pa., 25-30.

A TENDERFOOT TOWN (Hoyt and Thomas, mgrs.): New York city Sept. 18—indefinite.

A MODERN HEROINE (Hardy and Simon, mgrs.): Rockville, Conn., Sept. 25, Southbridge, Mass., 26, Webster 27, Franklin 28, New Bedford 29, 30, South Framingham Oct. 2, Amherst 3, Clinton 4, Leominster 5, Gardner 6, Marlboro 7.

ALVIN JOSLIN (Charles L. Davis, mgr.): Philadelphia, Pa., Sept. 18-23.

A BUSY DAY: Lawrence, Mass., Sept. 20.

ALABAMA: Sumter, S. C., Sept. 19, Florence 20, Georgetown 21, Charleston 22, 23.

A TEXAS STEER (Hoyt and Thomas, mgrs.): St. Paul, Minn., Sept. 18-23.

A. M. PALMER'S NEW YORK: Brooklyn, N. Y., Sept. 18-23.

A BREEZY TIME (Fitz and Webster, mgrs.): Rochester, Pa., Sept. 19, Butler 20, Kittanning 22, McKeesport 23.

A BRASS MONKEY: Providence, R. I., Sept. 22, 23.

ALEXANDER SALVINI (W. H. Wilkison, mgr.): Cincinnati, O., Sept. 18-23.

ACROSS THE POTOMAC (Augustus Pitou, mgr.): Providence, R. I., Sept. 18-20, New Bedford, Mass., 21, Haverhill 22, 23.

ARTHUR LLOYD (M. Kyle, mgr.): Baltimore, Md., Sept. 18-23, Washington, D. C., 25-30.

ANNIE MITCHELL: Port Jervis, N. Y., Sept. 18-23.

ACTORS' HOLIDAY (Miles and Caldwell, mgrs.): Cincinnati, O., Sept. 18-23, Columbus 25-30.

A BARREL OF MONEY (Brady, Garwood and Stair, mgrs.): Kankakee, Ill., Sept. 19, Champaign 20, Mattoon 21, Paris 22, Terre Haute, Ind., 23, Indianapolis 25-30.

A CRACKER JACK (Stair, Brady and Garwood, mgrs.): Grand Rapids, Mich., Sept. 18-23, Toledo, O., 25-30, Dayton Oct. 2-4.

BLUEBOOKS: Allegan, Mich., Sept. 18-23.

BOTTOM OF THE SEA: Philadelphia Sept. 25-30.

BLACK CROOK (Springer and Welty, mgrs.): Corning, N. Y., Sept. 19, Canandaigua 20, Utica 21, 22, Gloversville 23.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Worcester, Mass., Sept. 20, 21.

BLACK CROOK NO. 1 (Eugene Tompkins, mgr.): New York city Aug. 14—Sept. 23.

BLACK CROOK NO. 2 (Eugene Tompkins, mgr.): Boston, Mass., Sept. 4—indefinite.

BILLY BARRY (Malley and Lamb, mgrs.): New York city Sept. 11-23.

BESSIE BONEHILL (J. J. Rosenthal, mgr.): Pittsburg, Pa., Sept. 18-23, Cleveland, O., Sept. 24-30, Detroit, Mich., Oct. 1-7.

BOSTON COMEDY: Sidney, O., Sept. 18-23, Lima 24-30.

BALDWIN-BELMAR: Canton, Ill., Sept. 18-23, Freemont 24-30.

BEHIND THE WORLD: Richmond, Ind., Sept. 22, 23, Grandville, O., 25, 26, Piqua 27, Wapakoneta 28, Lima 29, Detroit, Mich., Oct. 2-7.

CHARLES DICKSON (Henry Doblin, mgr.): Aurora, Ill., Sept. 18, Louisiana, Mo., 19, Keosauk, Ia., 20, Macon, Mo., 21, Sedalia 22, 23, Lawrence, Kans., 25, Topeka 26, Atkinson 27, Leavenworth 28, St. Joseph, Mo., 29, 30, Kansas City Oct. 2-4, Nebraska City, Neb., 5, Lincoln 6, 7.

CRAZY PATCH (Harry Phillips, mgr.): St. Paul, Minn., Sept. 18-23, Minneapolis 25-30.

COUNTY FAIR (Arthur G. Thomas, mgr.): Paterson, N. J., Sept. 22, 24, Newburg, N. Y., 25, Schenectady 26, Amsterdam 27, Johnstown 28, Utica 29, Herkimer 30.

CARROLL JOHNSON (J. W. Campbell, mgr.): Omaha, Neb., Sept. 17-23.

CORSE PAYTON: Oskaloosa, Ia., Sept. 18-23, Algona 25-30, Sioux Falls, S. D., Oct. 2-7.

CARRIE LOUIS (Howard Wall, mgr.): Springfield, O., Sept. 18-23, Delaware 25-30, Newark Oct. 2-7.

COAST GUARD: Albany, N. Y., Sept. 25-27.

CAPTAIN JERVIS, U. S. A.: Brooklyn, N. Y., Sept. 18-23.

CHARLES GARDNER: Bradford, Pa., Sept. 20, Warren 21, Oil City 22, Franklin 23, McKeesport 26, Rochester 27, Beaver Falls 28.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): Atlantic City, N. J., Sept. 18, Camden 20, Chester, Pa., 21, Wilmington, Del., 22, 23.

COUNTRY SQUIRE (Harry J. Clapham, mgr.): Harrisburg, Pa., Sept. 19.

CHASE-WELLS: Red Oak, Ia., Sept. 18-23, Osceola 25-30.

DEVIL'S AUCTION: Savannah, Ga., Sept. 19, 20, Macon 21, Americus 22, Columbus 23, Montgomery, Ala., 25, Selma 26, Meridian, Miss., 27, Jackson 28, Vicksburg 29, Natchez 30, New Orleans Oct. 2-7.

DIAMOND BREAKER: Chicago, Ill., Sept. 18-23.

DANGER SIGNAL (E. J. Abram, mgr.): Waltham, Mass., Sept. 19, Marlboro 20, Newport, R. I., 21, Taunton, Mass., 22, New Bedford 23, Lynn 25, Worcester 26, 27, Fitchburg 28, Springfield 29, Holyoke 30, Cohoes, N. Y., Oct. 2, Amsterdam 3, Schenectady 4, Binghamton 5, Corning 6, Elmira 7.

DORA DAVIDSON-RAMIE AUSTEN: Indianapolis, Ind., Sept. 18-23.

DAN B. CARTHY: Hamilton, Ont., Sept. 19, 20, Lindsay 21, Kingston 22, Cornwall 23, Montreal, P. Q., 25-30.

DAN A. KELLY: Louisville, Ky., 18-23.

DISTRICT FAIR (A. V. Pearson, mgr.): Montreal, P. Q., Sept. 18-23.

DUNCAN THOMPSON: Chicago, Ill., July 3—Sept. 23.

DR. BILL (Eastern, George W. Sammis, mgr.): Middletown, N. Y., Sept. 22, Port Jervis 23, Honesdale, Pa., 25, Carbondale 26, Binghamton, N. Y., 29, Oswego 30, Waverly, Oct. 2, Elmira 3, 4, Olean 5, Bradford, Pa., 6, Jamestown, N. Y., 7.

DONNELLY AND GIRARD (Sam P. Cox, mgr.): Rochester, N. Y., 18-20, Troy 21, 22, Providence, R. I., 25-30, Bridgeport, Conn., Oct. 2, New Britain 3, Hartford 4, New Haven 5, South Norwalk 6, Trenton, N. J., 7.

DEVIL'S MINE: Pittsburg, Pa., Sept. 18-23.

EMMONS (E. E. Dammers, mgr.): Lockport, N. Y., Sept. 19, St. Catharines, Ont., 20, Niagara Falls, N. Y., 21, Gowanda 22, Olean 23, North East, Pa., 25, Ashtabula, O., 26.

EDGEWOOD FOLKS (Alba Heywood, O. W. Heywood, mgr.): York, Neb., Sept. 19-23, Grand Island 24, Kearney 25, Superior 26, Belleville, Kans., 27, Clay Center 28, Concordia 29, Junction City 30, Salina Oct. 2, McPherson 3, Anthony 4, Winfield 5, Arkansas City 7.

E. S. WILLARD: Chicago, Sept. 4-24, Boston 25-Oct. 21.

EVANS AND HOEY (W. D. Mann, mgr.): Kansas City, Mo., Sept. 18-23.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city Aug. 7—indefinite.

EIGHT BELLS: Hartford, Conn., Sept. 19, Pittsfield, Mass., 20, Westfield 21, Holyoke 22, Bridgeport, Conn., 23.

EMMA WARREN (J. S. Garsides, mgr.): Fayetteville, Tenn., Sept. 18-23, Columbia 25-30.

FAUST (Morris and's Western): Pawtucket, R. I., Sept. 18, Brockton, Mass., 20, Plymouth 21, Milford 22, So. Framingham 23, Chelsea 25, Waltham 26, Amesbury 27, Portsmouth, N. H., 28 Bath, Me., 29, Belfast 30, Bangor Oct. 2, 3, Augusta 4, 5, Lewiston 6, 7.

FRANK DANIELS: Indianapolis, Ind., Sept. 18-23.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Fairfield, Ia., Sept. 19, Ottumwa 20, Newton 21, Des Moines 22, 23, Grinnell 25, Marshalltown 26, Iowa Falls 27, Webster 28, Boone 29, Perry 30.

FIRE PATROL (Hume and Scott, mgrs.): Washington, D. C., Sept. 18-23, Baltimore, Md., 25-30, Philadelphia, Pa., Oct. 2-7.

FLAG OF TRUCE (Walter Sanford's): Brooklyn, E. D., Sept. 18-23, Brooklyn, N. Y., 25-30.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Cincinnati, O., Sept. 25-30, Zanesville, Oct. 2, Canal Dover 3, Ashtabula 4, Erie, Pa., 5.

FANTASMA (Hanlon Brothers, mgrs.): Mansfield, O., Sept. 18, 19, Zanesville 20, 21, Wheeling, W. Va., 22, 23, McKeesport, Pa., 25, 26, Youngstown, O., 27, 28, Newcastle, Pa., 29, 30, Cleveland, O., Oct. 2-7.

FRANK MAYO (J. F. Arnold, mgr.): Gouverneur, N. Y., Sept. 19, Ogdensburg 20, 21, Ottawa, Ont., 22, 23, Watertown N. Y., 25, Courtland 26, Towanda, Pa., 27, 28.

FAUST (Goodfellow's): Coldwater, Mich., Sept. 19, Adrian 20, Huntington, Ind., 21, Kokomo 22.

FRIENDS (Harry A. Lee, mgr.): Minneapolis, Minn., Sept. 18-24, Bismarck 25, Crookston, N. D., 26, Grand Forks 27, Fargo 28, Jamestown 29, Great Falls, Mont., Oct. 2, Helena 3, Anaconda 4, Butte 5-7.

FOREPAUGH STOCK: Philadelphia, Pa., Aug. 21—indefinite.

FABIO ROMANI (Aiden Benedict, mgr.): Cohoes, N. Y., Sept. 18, 20, Ballston 21, Saratoga 22, Plattsburg 23, Ogdensburg Oct. 2, Watertown 3, Amsterdam 4, Seneca Falls 5, Newark 6.

FAIR REBEL: Philadelphia, Pa., Sept. 18-23.

FANNY RICE: Lawrence, Mass., Sept. 20, Fitchburg 22, Gardner 23, Orange 25, Greenfield 26.

FAT MEN'S CLUB (Harry W. Semon, mgr.): Toronto, Ont., Sept. 18-23, Albany, N. Y., 25, 26, Utica 27, Syracuse 28-30.

FLEMING SHOCK (W. J. Fleming, mgr.): Jersey City Sept. 3—indefinite.

GERMAN LILLIPUTIANS (Rosenfeld Bros., mgrs.): New York city Sept. 5—indefinite.

GUS WILLIAMS: Hoboken, N. J., Sept. 21-23.

GIRL I LEFT BEHIND ME (No. 1, Charles Frohman, mgr.): St. Louis, Mo., Sept. 18-23.

GRIMES' CELLAR DOOR: Frederick, Md., Sept. 20, Martinsburg, W. Va., 20, Wheeling 22-23, Columbus, O., 25-27, Dayton 28-30.

G. S. RICHARDSON (D. M. Osbourne, mgr.): Leavenworth, Kans., Sept. 19, Atchison 20, Falls City, Neb., 21, Lincoln 22, 23.

GILSEY-GORDON COMEDY: Canton, O., Sept. 18-23.

HAYWOOD CELEBRITIES (William Heywood, mgr.): New Philadelphia, O., Sept. 19, Canton 20, Coshocton 22.

HALLEN AND HART: Philadelphia, Pa., Sept. 18-23.

HOSS AND HOSS (W. G. Smyth, mgr.): St. Louis, Mo., Sept. 18-24, East St. Louis, Ill., 25, Quincy 26, Keosauk, Ia., 27, Burlington 27, Galesburg, Ill., 28, Davenport, Ia., 29, Dubuque 30, St. Paul, Minn., Oct. 2-7.

HAMILTON-MARVIN: Chicago, Ill., 18-23.

HELD AS SLAVERY (H. Ewing, mgr.): Louisville, Ky., Sept. 18-23.

HARRY LINDLEY: Lindsay, Ont., Sept. 18-23.

HELENE MORA: Brooklyn, E. D., Sept. 18-23.

HARRIGAN'S STOCK (M. W. Hanley, mgr.): New York city Aug. 28—indefinite.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Rochester, N. Y., Sept. 18-23, New York city 25-30, Bridgeport, Conn., Oct. 2-4, New Haven 5-7.

HENRY IRVING (Henry E. Abbey, mgr.): Portland, Ore., Sept. 18-19, Tacoma, Wash., 20, Seattle 21, Minneapolis, Minn., 25-27, St. Paul 28-30, Chicago Oct. 2-Nov. 4.

HUNTLEY FARLEY COMEDY (John W. Barry, mgr.): Wooster, O., Sept. 18-23, Elyria 25-30, Maysville, Ky., Oct. 2-7.

INDIAN PERO (W. L. Dobson, mgr.): Baltimore, Md., Sept. 18-23.

IN OLD KENTUCKY (Litt and Davis, mgrs.): Harlem, N. Y., Sept. 18-23, Trenton, N. J., 25, 26, New Brunswick 27, Chester, Pa., 28, Wilmington, Del., 29, Lancaster, Pa., 30, Baltimore, Md., Oct. 2-7.

IRISHMAN'S LOVE (Norman W. Scott, Jr., mgr.): Rochester, N. Y., Sept. 18-23.

ISAAC PAYTON: Emporia, Kan., Sept. 18-23.

INSIDE TRACK (Krause and Vance, mgrs.): Sherman, Tex., Sept. 21, Fort Worth 22, Dallas, 23, Waxahachie, 25, Hillsboro, 26, Waco, 27, Corsicana, 28, Denison, 30.

JULIA MARLOWE: Toronto, Ont., Sept. 18-23, Ithaca, N. Y., 25, Binghamton, 26, Utica, 27, Syracuse, 28-30, Buffalo, Oct. 2-7.

JAMES O'NEILL (W. F. Connor, mgr.): Boston, Mass., Sept. 18-23.

JAMES A. REILLY (James E. Orr, mgr.): Evansville, Ind., Sept. 17-20, Madison 21, Owensboro, Ky., 22, Lexington 23, Paris 25, Middleport 26.

JARBEAU COMEDY (Jeff D. Bernstein, mgr.): London, Ont., Sept. 18-23.

JOHN DREW (Charles Frohman, mgr.): Cincinnati, O., Sept. 18-23, Cleveland 25-30.

JOHN T. KELLY (George M. Welty, mgr.): Brooklyn, N. Y., Sept. 18-23.

JOHN L. SULLIVAN: Jacksonville, Ill., Sept. 19, Bloomington 20, Peoria 21, Galesburg 22, La Salle 23, Chicago 25 Oct. 7.

KATIE EMMETT (Harry Williams, mgr.): Denver, Col., Sept. 17-23.

KATHERINE ROGERS: Wilmington, Del., Sept. 21, 22.

KATE CLANTON: St. Louis, Mo., Sept. 18-23.

KATHRINE CLEMMONS (George W. Wotherspoon, mgr.) Washington, D. C., Sept. 18-23.

KEMPTON COMEDY: Mattoon, Ill., Sept. 18-23.

KENTUCKY GIRL: Chicago Sept. 18-23.

LILLIAN KENNEDY: Cincinnati, O., Sept. 18-23, Louisville, Ky., 25-30.

LITTLE NUGGET (M. Becker, mgr.): Macon, Mo., Sept. 19, Moberly 20, Sedalia 21, Nevada 22, Pittsburg, Kans., 23, Parsons 25, Galena 26, Joplin, Mo., 27, Carthage 28, Aurora 29, Springfield 30.

LOST PARADISE (Charles Frohman, mgr.): Lawrence, Mass., Sept. 22.

LOST IN NEW YORK (Colton and Rhyns, mgrs.): Johnstown, Pa., Sept. 19, McKeesport 20, New Castle 21, Youngstown, O., 22, Akron 23, Defiance 25, Kalamazoo, Mich., 26, Jackson 27, Bay City 28, East Saginaw 29, Lansing 30, Flint Oct. 2, Ann Arbor 3, Fort Wayne, Ind., 4, Lima, O., 5, Muncie, Ind., 6, Marion 7.

LEWIS MORRISON (Edw. J. Abram, mgr.): Logansport, Ind., Sept. 19, Lafayette 20, Terre Haute 21, Evansville 22, Decatur, Ill., 23, St. Louis, Mo., 25-30, Little Rock, Ark., Oct. 2, 3, Pine Bluff 4, Shreveport, La., 5, Marshall, Tex., 6, Tyler 7.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): Chicago, Ill., Sept. 4-30.

LIGHTS O' LONDON (Fraser Coulter, mgr.): Tiffin, O., Sept. 19, Lima 20, Upper Sandusky 21, Piqua 22, Marion, Ind., 23, Chicago 25-30.

L'ENFANT PRODIGUE (Ariel Barney, mgr.): New York city Aug. 21—indefinite.

LIBERTY HALL (Charles Frohman, mgr.): New York city Aug. 21—indefinite.

LAWRENCE HANLEY (Frank Mueller, mgr.): Richmond, Va., Sept. 18, 19, Norfolk 20, 21, Danville 22, Atlanta, Ga., 27, 28, Columbus 29, Macon 30.

LITTLE BLOSSOM: Grand Center, Ia., Sept. 18-23.

LABADIE-ROWELL: McConnellsville, O., Sept. 19, Coshocton 20, Dennison 21.

LIMITED MAIL (Elmer E. Vance, mgr.): St. Louis, Mo., Sept. 18-23.

LEONZO BROTHERS: Richmond, Va., Sept. 18-23.

CONTINUED ON PAGE 12.

THE NEW YORK DRAMATIC MIRROR.

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $35; One page, $140.
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SUBSCRIPTION.

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NEW YORK. - SEPTEMBER 23, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS

AMERICAN—THE PRODIGAL DAUGHTER, 8 P. M.
BIJOU—THE CITY DIRECTORY, 8:30 P. M.
BROADWAY—PANJANDRUM, 8 P. M.
EMPIRE—LIBERTY HALL, 8:15 P. M.
FOURTEENTH—GLEN-DE-LOUGH, 8 P. M.
GARDEN—THE OTHER MAN, 8 P. M.
GRAND OPERA HOUSE—SPIDER AND FLY, 8 P. M.
HARRIGAN'S—DAN'S TRIBULATIONS, 8:15 P. M.
H. R. JACOBS'—A STRAIGHT TIP, 8 P. M.
IMPERIAL MUSIC HALL—VAUDEVILLE, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND OPERETTA, 8 P. M.
LYCEUM—THE MAID OF BATH, 8:15 P. M.
MELO'S—TRIP TO MARS, 8:15 P. M.
PALMER'S—1492, 8:15 P. M.
STANDARD—JANE, 8:15 P. M.
STAR—THE LION'S MOUTH, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.

BROOKLYN.

ASPHION—THE SIGN OF EVE.
COLUMBIA—A. M. PALMER'S COMPANY.
EMPIRE—A FLAG OF TRUCE.
NEW PARK—A CORNER OF ERMINE.
NOVELTY—A FAIR REBEL.
PEOPLE'S—QUEEN OF THE PLAINS

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is the great reason why the circulation is above 30,000 and the paper still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

FROM all indications, "public confidence," so fickle of late with other institutions, has remained true to the theatre.

BERNHARDT, who once fondled a tame tigress, has now taken to a domesticated cyclone. How typical of advancing years!

OLEA BULL, the ambitious daughter of a distinguished father, wishes to reform stage dancing, and a suffering public wishes she may.

THE printed description of Mr. Daly's proposed theatre on Fifth Avenue read like a dream—and had about as much substance as a dream.

RICHARD MANSFIELD, angry at a drop curtain, refused to play before a large audience at the Euclid Avenue Theatre in Cleveland after the first act of The Scarlet Letter last Wednesday night, and left the theatre after directing one of the company to read his part; an eccentricity that even great genius would not excuse. Mr. Mansfield evidently misjudges the strength of the band that unites him to an indulgent public.

FOR many years Boston aldermen have had an idea that the theatres in that city are municipal property, and that the enjoyment of them is a part of aldermanic privilege. But these officials are now and then righteously rebuked. An aldermanic committee of that city last week took upon themselves the duty of entertaining the officers of the French fleet in Boston harbor, and demanded boxes for The Black Crook at the Museum. The courage of the managers, who refused the demand, was commendable.

EXAGGERATED INFLUENCE.

THE loss of dignity in general conduct by the daily press of New York in recent years has been notorious and deplorable. In several cases, demoralization has invaded every department as a result of the relaxation from high journalistic principle in controlling matters.

Earnest, expert, respect-inspiring and fair criticism of the theatre is disappearing from metropolitan daily columns. With very few exceptions the stage writing in the daily papers that vie with one another in general boasting and crude bluster is a reproach to journalism and an affront to intelligence.

It is, perhaps, little wonder that the average manager, confronted by newspaper expression in New York, should flounder about in the intervals between successful ventures, not knowing which way to turn or what to attempt. But the average manager overestimates the influence of newspapers under certain conditions, and underestimates the ability of the public to judge for themselves.

Newspapers whose opinions are based upon artistic knowledge and tempered by a healthful judgment carry influence, while opinions expressed by callow and shallow writers have little weight, no matter how dignified may be the papers in which they appear. And the taste that this latter class of writers assume to reflect is original with themselves, and has no legitimate relation to public desire or public estimate of the theatre.

PERSONAL.

ROBINSON.—Anna Robinson is visiting her sister, Margaret Robinson, in this city. Both are under engagement to Charles Frohman.

LYNDAL.—Percy Lyndal, until a year ago a prominent member of Brough and Boucicault's Comedy company in Australia, has arrived in New York from London, where he has been playing in Charlie's Aunt, to play in the same piece here.

CHATTERTON.—Charles Chatterton is in Chicago on business connected with the spectacle of America.

FITCH.—Clyde Fitch will sail shortly from France, reaching New York about Oct. 1. Five stars will act plays of his this season—Sol Smith Russell, Minnie Seligman, John Drew, Marie Wainwright, Richard Mansfield.

HOWARD—Bronson Howard passed through Kansas City last week on his way East.

MELTZER.—C. H. Meltzer, formerly dramatic critic of the *Herald*, has returned from Europe. Mr. Meltzer is no longer connected with the *Herald* staff, but it is understood that he will not be absent long from metropolitan journalistic circles.

DALY.—In Old Kentucky is easily the best work produced by C. T. Daly during his career as a dramatic author. Besides its dramatic qualities and the elements that go to win the popular suffrages the play contains artistic excellences and a number of passages that are notable for genuine, healthy sentiment. At the People's Theatre last week In Old Kentucky drew crowded houses and people were turned away almost every evening. The play is at the Columbus Theatre this week.

JACK.—John Jack has abandoned his idea of reviving Henry IV. for a week in Baltimore, although preparations for it had begun. Mr. Jack cancelled the plan because he found it impossible to get together a suitable cast for the play. It is probable that this sterling actor will soon sign an engagement for one of our leading stock companies. With his ripe abilities and extensive experience he would be invaluable in such an organization.

HOSTYN.—Hallen Hostyn has made a pronounced hit as the Llama of Thibet in E. E. Rice's production of Venus at the Park Theatre, Boston.

ARCHER.—Belle Archer, who has been critically ill at the Auditorium Hotel, Chicago, for several weeks, suffering with peritonitis, is regaining her health, and hopes for an early and complete recovery.

WEST.—Florrie West has made a hit in Prince Pro Tem at the Boston Museum, her specialty winning immense applause at every performance.

GAUNT.—Frances Gaunt has not signed for this season, although since her return from her vacation she has had several offers. Miss Gaunt is ambitious, and she is desirous to play new parts, not to appear in old ones. She is young and handsome, and since her debut a few years ago she has acted a number of prominent roles successfully. She has been seen in Daly's company, and as Lucille in The Wife and Phyllis in The Charity Ball under Daniel Frohman's management. Miss Gaunt is a Philadelphian, and her progress is watched with interest by many leading residents of that city.

YEAMANS.—The other day Mrs. Yeamans was recalling the original cast of Dan's Tribulations. She found that of those that appeared in its first performance twenty-three persons have gone over to the great majority.

HAMPTON.—Mary Hampton has not received an offer for Cordray's company at Portland. While playing with the Aristocracy company in San Francisco she received a flattering proposal to join the stock company of Stockwell's Theatre.

LEE.—Simcoe Lee was a MIRROR caller last Saturday. Mr. Lee is spending a few days in the city. He is a popular member of the Forrest Home community.

TEALL.—Mr. Oliver Sumner Teall is endeavoring to bring the directors of the Vaudeville Club to a sense of the injustice of their claim that last year's members are members still and that they must pay $75 apiece for this year's dues or go out of the club in arrears for that sum.

BARRY.—Edwin C. Barry has been engaged as acting manager for the starring tour of Carrie Turner. Mr. Barry's extended experience with C. D. Hess, Louis Aldrich, F. W. Sanger, and J. M. Hill entitles him to a claim of thorough competency.

COMING.—Jane Hading, the Coquelins, Mlle. Barety and other professionals sailed on Saturday from Havre on *La Bourgogne* for New York.

VAN DEREN.—Mrs. Van Deren, who was unable, on account of illness, to appear in the White Slave company when it opened its season, has recovered and will rejoin the organization this week.

MENDUM.—Charles Mendum, the veteran manager, is temporarily in New York. He has been living in retirement near Boston for ten years.

RANDALL.—Horace Randall, whose right name is Sistare, is to be married on Sept. 25 in this city to Mathilde Elizabeth Van Ellert.

MARKS.—Ted Marks has resigned his position as business manager of the Imperial Music Hall.

GLENDINNING.—The father of John Glendinning, the leading man of Clara Morris' company, died in England on Sept. 17.

TANNEHILL.—Mrs. F. A. Tannehill has retired from The Still Alarm. Mrs. Selden Irwin has succeeded her.

HOYT.—E. N. Hoyt has been engaged for Frank Mayo.

STRYKER.—Augustus Stryker has been engaged for Alice Coleman's company.

THURGATE.—Minnie Thurgate, the English soubrette and dancer, has made a hit as Alice Frogdon in Playmates. Her singing of "Marguerite" is one of the features of the entertainment.

WILTON.—Ellie Wilton will appear in Charlie's Aunt on Oct. 2 at the Standard Theatre. Miss Wilton has been absent from the stage since she appeared in Jim the Penman.

HALL.—Josephine Hall has rejoined Aristocracy, to play the part of the ingénue, which she originated.

HENDERSON.—Ettie Henderson and her son, Frank Henderson, left for Chicago on Saturday by the Pennsylvania "flyer." They will visit friends there for a couple of weeks and see the fair.

WOODRUFF.—Harry Woodruff is rehearsing with the Charlie's Aunt company. He has taken rooms at the Lambs' Club.

COGHLAN.—Rose Coghlan (Mrs. John T. Sullivan) has bought the residence No. 47 West Ninety-sixth Street, for $27,000.

JAKOBOWSKI.—E. Jakobowski, the composer of Erminie, arrived in New York on Saturday. He will remain in this country four weeks, and will witness the revival of Erminie by Francis Wilson at the Broadway on Oct. 2.

PARISH.—Grant Parish will sail on the *Fulda* on Sept. 23 for a pleasure trip abroad. He will stop at Gibraltar, cross over into Africa, and afterward visit Italy, Austria, Greece, Switzerland, France, and Great Britain.

STERNROYD.—Vincent Sternroyd returned to New York by the *Etruria* on Saturday.

SHANNON.—It is rumored in Brooklyn that Joseph W. Shannon will shortly establish a school of acting there at the Columbia Theatre, under Manager Knowles' auspices.

BELASCO.—It is reported that a theatre will be built for David Belasco by a syndicate of capitalists. The amount to be invested, it is said, is $500,000. No further particulars have been divulged, but THE MIRROR is assured that the plan is definite, and will be carried out, in all probability, at an early date.

GERRISH.—Sylvia Gerrish, who has been very ill at the Hotel Marlborough, with pneumonia, is improving.

KIMBALL.—Mrs. Jennie Kimball denies the rumor that she and Barney Fagan were to be married, and Mr. Fagan himself pronounces it false.

ASSEMBLING OF THE STUDENTS.

The students of the American Academy of the Dramatic Arts will begin work on Oct. 1 at the Berkeley Lyceum. The staff of instructors for the season includes Franklin H. Sargent, classic drama; David Belasco, stage management; Fred. Williams, modern drama; John Franklin Bolume, operatic training; Fletcher Osgood, elocution; Eleanor Georgen, pantomime; Wilfred Buckland and May Robson, make-up, etc. The examinations for admission to the Academy will take place on Sept. 20, 27, Oct. 3, 6, 10, and 13 at eleven o'clock in the forenoon. The preliminary season of seniors and advanced juniors will begin on Oct. 2. The preparatory department will open on Oct. 3. The elocutionary and literary departments commence on Oct. 16. The operatic department opens on Oct. 26. The central department or Lyceum School of Acting begins on the same date. Several special additions have been made to the faculty, including Charles Sprague Smith, late of Columbia College, who will lecture on the English drama; Dr. H. B. Boice, of Yale, who will instruct in physical training, and Captain Alfred Thompson, who will direct rehearsals.

A GROSS MISSTATEMENT.

Manager McLellan is incensed because of a despatch in yesterday's *Herald* and other papers which asserted that the Pauline Hall Opera company had been doing a very poor business and that it disbanded at New Bedford on Saturday night.

"The company closed on Saturday according to previous arrangement," said Mr. McLellan to a MIRROR reporter.

"The statement that it disbanded is malicious and misleading. Our company played fourteen weeks at the Tremont Theatre, Boston, and two weeks in New England towns. We closed according to our plan to begin rehearsals of our new opera, The Honeymooners, in New York to-day. It will be produced in Boston next month.

"I do not know the motive that moved the Associated Press representative at New Bedford to send out the gross misstatement about 'disbanding' unless it emanated in some way from two chorus girls who were discharged in that town on Saturday for unbecoming conduct."

CARRIE TURNER'S STARRING PLANS.

Carrie Turner will begin a trial season of four weeks as a star under the management of Harry St. Maur, in Troy, N. Y., on Oct. 30, following at Albany and New Haven and other Eastern cities. This season will test the plays with which, in the event of their success, it is designed to make a regular tour. Miss Turner will appear in an adaptation of Dumas' The Demi-Monde by Mr. St. Maur, under the original title, and also in new plays called Chained Hearts and Married Beneath Her, by authors whose identity is not yet disclosed. It is thought that the new plays will offer Miss Turner excellent opportunities. Her work in The Crust of Society was so effective that it is certain that she will succeed artistically in any adaptation of Dumas' play. Edwin C. Barry, formerly business manager for J. M. Hill, will attend to the business of this venture.

A CLEVER ADVERTISEMENT.

Charles Benton, the advertisement originator for Proctor's Theatre, is a man of ideas. Some of his ideas are amusing, and most of them are original. He advertised in the daily papers last week for "a man with a strong voice for a position requiring constant, loud and distinct expression." A motley mob of two hundred men awaited him at the theatre the next morning. In phalanxes of forty he took them down stairs, explained his work more fully, and selected several from the crowd of applicants. Mr. Benton will set three men at work in isolated places with freshly-imported parrots, the "job" being to teach the birds to say "After Breakfast go to Proctor's." When the birds are taught this pregnant sentence, Mr. Benton says they will be suspended in cages in hotels, restaurants, and other public places where it is expected that they will pay for their education by encouraging patronage of the theatre named.

FRIENDS IN THE WEST.

Edwin Milton Royle's play of Friends has entered prosperously upon its second season in the West, where despite the business dullness, it has been drawing excellent houses. The first performance of the season was given on Sept. 3 at Hooley's Theatre, Chicago, for the benefit of Herman Hauser, the popular treasurer of that house. The rest of the week was filled in Wisconsin and Minnesota. Last week the company played in St. Paul and this week they are in Minneapolis. A trip to the Pacific coast will follow. Arthur C. Aiston is acting manager with Friends.

SELF-MADE DEADHEADS.

The city fathers of Northampton, Mass., have passed an ordinance that all theatrical attractions shall pay a license fee of $3, and furnish free tickets for the mayor, city clerk, city messenger, and seven aldermen. Manager Todd, of the Opera House in that city, says that the law will be ignored.

A SUCCESS.

Elmer E. Vance's new play, Patent Applied For, seems destined to be even a greater monetary success than The Limited Mail, that author-manager's first production. Last week, at the Bijou Theatre, Pittsburg, Patent Applied For opened to a packed house, and drew immense audiences throughout the engagement.

East Liverpool Lodge No. 208 B. P. O. E. desires a first-class company for their benefit on Nov. 9. managers send your best terms at once to G. V. Travis, 129 S. 6th St., East Liverpool, Ohio.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Noah Brand, a San Francisco composer, has written the music and Sands W. Forman, of that city, the libretto, of a romantic and historical opera called Captain Cook. The subject is the landing of Captain Cook on the Hawaiian Isles in 1778. The first act opens with the landing of the sailors from the *Resolute* and *Discovery* and their swinging chorus. The grumbler of the crew, the boatswain, has a comical controversy with the surgeon. Captain Cook appears, the sailors then retire and the boatswain and surgeon are left with the natives, who march on with King Kalaupoua and his daughter the Princess Ia Ia. From this scene the opera deals with the loves of the sailors and the islanders. The feature of the piece is a mythological Hula Kui ballet in four numbers, and scenic aids are added to by a volcanic eruption. According to the San Francisco *Examiner*, the Bostonians are considering the production of the opera.

* * *

Charles Francis Gibney writes that he has just finished a melodrama of New York life called Jim Darling, for a well known soubrette star; a French society play called Sappo; and that he is engaged on a new Irish comedy taken from Lever's Jack Hinton, called Tipperary Joe.

* * *

Clyde Fitch has completed his adaptation of Corigan vs. Corigan, for Charles Frohman. He is now at work at Boulogne-sur-Mer in writing a new comedy for Sol Smith Russell.

* * *

Walter J. Healey is the author of a new Irish play, called The Kerry Fair, which is shortly to be produced by George H. Timmons.

* * *

T. B. Alexander was married recently at Put-in-Bay, Ohio, to Edith May Brown, daughter of John Brown.

* * *

After the Ball, in which R. E. Graham is starring, is an adaptation by J. W. Herbert from a French comedy.

* * *

Lady Gladys, the new play by Robert Buchanan, will receive its first production on any stage at New Haven, Conn., where Minnie Seligman opens her starring tour on Oct. 23.

* * *

Willis E. Bayer and his wife, Alma Earle, have collaborated a comedy drama entitled A Fight for a Fortune, which they intend to produce next season.

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James R. Gary and Dr. E. A. Wood's new play, The Prize Winner, was produced recently at Catskill, N. Y., with Charles A. Gardner in the principal role.

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Eugene Bertram and Bassett Willard's new play, The Ensign, was produced at Albany, N. Y., on Sept. 7.

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Addison D. Crabtree has completed a Southern drama called Mosswood that is underlined for production in Boston.

* * *

Henry Arthur Jones' new play The Tempter is to be produced to-morrow (Wednesday) at the Haymarket Theatre, London. The five scenes of the piece are, On board Prince Leon's vessel in the English channel; in the courtyard of the Fleur-de-Lys inn, on the Canterbury road; the guest-room of Saint Werburg's Abbey, near Canterbury; a glade outside of Abbey walls and outside Canterbury Cathedral at night. The action of the piece is placed in the Fourteenth Century.

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The burlesque comic opera, Little Christopher Columbus, is to be produced at the Lyric Theatre, London, on Sept. 28. Sydney Grundy's new comedy, Sowing the Wind, is due at the Comedy on Sept. 30.

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The chief scenes in Harris and Pettitt's new drama, A Life of Pleasure, include an eviction in Ireland; a view of the upper Thames, with steam launches; a series of military pictures in Burmah, with troops in bivouac and on the march; charges, night alarms, exhibitions of rapid gun-firing, expert horsemanship, etc., and numerous other incidents that will combine to form a moving, melodramatic panorama.

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Mrs. Janet Steere intends to produce a new play, Sir William Young, if she succeeds in obtaining a short lease of Terry's Theatre, London.

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It is announced that comedies by Henry James and F. C. Burnand are among the promised productions at Daly's London Theatre.

JOHN F. CORDRAY ENTERPRISES.

John F. Cordray, manager of Cordray's Theatre in Portland, Ore., and Tacoma and Seattle, Wash., visited the Mirror office yesterday. Mr. Cordray will remain in New York, making headquarters at Mrs. Fernandez's, for about three weeks, during which time he will arrange his theatrical business for the season.

"My theatres all did well last season," said Mr. Cordray, "and I look for a good business this season. I shall make several changes in my plan of operation this year. I propose to organize two stock companies, which I shall alternate in my theatres with combinations. Among other things, I shall give a season of sixteen weeks of opera, and shall adjust attractions so that while two of the three theatres will be devoted to productions by my stock companies, these will be shifted from time to time to accommodate the other attractions that I shall present.

"There is some talk," continued Mr. Cordray, "of a new circuit which would embrace my theatres in Portland, Tacoma and Seattle, Stockwell's Theatre in San Francisco, and theatres in Vancouver, Victoria and Nanaimo. If this circuit should be formed, it might add houses in Salt Lake City and Denver, and would give an opportunity to traveling companies on the coast that they do not now enjoy."

That Mr. Cordray is a man of enterprise is illustrated by his action during a blizzard in Portland last season. He had engaged the Calhoun Opera company on a certainty, and when the storm stopped all street cars and other traffic in Portland, he had the company on his hands with no prospect that they would be able to do anything. Mr. Cordray, in this emergency, went about the city and hired all the sleighs that could be secured—a hundred or more—and then by an arrangement at the central telephone office every person who had a telephone was called up and informed that free sleighs would run from all parts of the city to the opera. The drivers of the sleighs were furnished with horns, and started out with much ado. The people of Portland took to the idea happily, many of them looking upon the thing as a lark, and for three nights the theatre was crowded, and the engagement was profitable.

THE CASINO CONTROVERSY SETTLED

The controversy over the Casino has been settled by Judge McAdam, of the Supreme Court, who on Friday signed an order formally dissolving the New York Concert Company and making the temporary receivership permanent.

Under this order the receivers, Fabius M. Clarke and Henry F. Cutter, may conduct the Casino for the nine years remaining before the company's lease reverts to the owners of the ground upon which the building stands, and it is left to the discretion of the receivers to do what they wish as to creditors, bondholders, and stockholders. This insures the lease to Canary and Lederer for $38,000 a year after expiration of the short season engaged by Mr. Roseborn for The Rainmaker of Syria.

According to Judge McAdam, the Casino did not enjoy prosperity under the old management. While there had been an ostensible profit of $9,000 a year, the company had incurred a debt of $75,000 above its bonded indebtedness. The cost of the building had nominally been $325,000, but in reality was $200,000.

Mr. Lassen, the dissatisfied stockholder, who has figured so picturesquely in the contentions over the property of late that it is a wonder that he has not been seized for simulation in comic opera, has declared: "There was dishonesty and perjury from one end of the business to the other."

ELLA HUGH WOOD.

Ella Hugh Wood, whose portrait is published on page four of this number, was born in Columbus, Ohio. She is the daughter of a prominent railroad man of this city. She is not of a theatrical family. Miss Wood made her debut in Chicago three years ago, when she appeared with J. B. Polk in The Silent Partner. Her next engagement was Jenny Buckstone in Shenandoah. Since then Miss Wood has played Rose in In Honor Bound, Lady Carlyon in Withered Leaves, Ruth Rolt in Sweet Lavender, Bella in School, and Mrs. Andrews in Shore Acres. Last season she was a member of the Boston Museum stock company, playing character parts. The Boston *Herald* said of her Bella in School: "Her quiet yet effective methods, whether in lightheartedness or pathos, won her the favor of the audience." The Chicago *Post* said of her Rose in In Honor Bound: "Miss Wood is a revelation. She is absolutely at ease, perfectly graceful, highly intelligent and truly artistic."

Miss Wood's bent is toward eccentric character acting. She is now playing with much vivacity the part of Mrs. Abigail Newport in The New South. She is proud of the fact that she is also a newspaper woman. Last season she was on the staff of the Boston *Post*. She is a member of the New England Woman's Press Association.

LAMBS BANQUET GREENE.

The Lambs had a great time on Saturday night at their club-house on West Thirty-first Street. It was a farewell reception and banquet to their shepherd, Clay M. Greene. Mr. Greene is about to start on a tour of the world as the guest of Henry Gilsey. It will be remembered that more than a year ago Harry Woodruff visited Japan as a guest of the same gentleman.

It was not until after theatre hours that the club-rooms filled up. It was not until 3 A. M. that they became empty. Among those present were De Wolf Hopper, Wilton Lackaye, Paul Arthur, Clarence Lyman Collins, Robert Hilliard, Cyril Scott, Leslie Baker, Nat C. Goodwin, Eugene Cowles, H. C. Barnabee, Harry Woodruff, and Augustus Thomas.

Mr. Goodwin gave imitations of various members of the club, including himself. Mr. Cowles and others sang. Mr. Thomas and Mr. Greene made their usual characteristic and witty speeches.

Finally the two huge loving cups of the club, filled with champagne, were passed around and were soon emptied.

AN ECHO OF LAST SEASON.

While in England Manager Nat Roth saw in an August number of The Mirror the statement that Ida Orme had secured a judgment against John F. Sheridan by default and that it was asserted that the Sheridan company had been left without salaries in Chicago at the close of the season.

On his return from abroad the other day Mr. Roth called at the Mirror office and exhibited proofs of the baselessness of this latter statement. He holds receipts in full of all demands up to the end of the tour from every member of the company.

"Mr. Sheridan will doubtless be able to secure a reversal of Miss Orme's judgment," said Mr. Roth. "She was engaged by him in England for the American season of Bridget O'Brien, Esq. As you know that piece was a ghastly failure at the Bijou. It was taken off and Fun on the Bristol was revived. It ran for three weeks, and although there was no part for her Miss Orme received her salary regularly during that period. Then I became a partner with Mr. Sheridan, F. W. Sanger withdrawing after the New York engagement. We made one trial of Bridget O'Brien, Esq. on the road and found it wouldn't do out of town either. So the piece was shelved permanently, and Miss Orme, who was engaged only for its performance, was dispensed with, there being nothing else for her to do.

"When we reached New Orleans with Fun on the Bristol Sheridan became alarmed at the wretched business we were doing and wanted to end right there. I offered to assume the responsibility and reorganized the company on a basis of reduced salaries and cut all the other expenses down. We went on to 'Frisco, and then played East to Chicago, where we closed in June. We were out thirty weeks altogether, and during that time salaries were paid promptly and in full, although our business was most disastrous and my individual losses footed up to the thousands. I have never failed to meet my obligations during the entire time that I have been connected with management and for that reason I wish, although Miss Orme's assertions were published several weeks ago, to set myself straight."

Besides the receipts Mr. Roth has letters from members of the Sheridan company substantiating his statements. Mr. Roth, by the way, will be identified with the management of Gilbert and Sullivan's new opera under John Stetson.

A NEW SCHOOL OF ACTING.

At the Fifth Avenue Theatre a new dramatic school is to be established about Oct. 1. It will be under the personal direction of Charles Leonard Fletcher. The new school will be called "Henry C. Miner's Fifth Avenue Theatre School of Acting." The instruction of pupils will be given on the stage. Mr. Miner said to a Mirror reporter, "For some time I have considered the advisability of connecting such an enterprise with my theatre. I believe there is a wide field for an institution of stage education whose course of instruction is practical, and as my theatre contains excellent facilities for this work I hope to make it a success. As to our plans in detail I refer you to Mr. Fletcher who will have full charge of the school."

Mr. Fletcher said: "We intend to make the Fifth Avenue School the best in the country. Only talented pupils will be admitted. A rigid examination as to fitness will be made of every applicant. The number of pupils will be limited. We intend to make a special feature of giving public performances at matinees in the theatre. On these occasions new plays only will be produced, and our cleverest pupils will appear in the casts.

"Authors are invited to submit their work, and every play received will be carefully read, and those accepted will be produced in their turn. As to my present school, all my pupils will be transferred to the new school, and as we have already a number of applications we expect to start in earnest early in October.

"Let me be especially understood on this point—we shall exclude elocution, and the Delsarte system of expression from our course of instruction. We shall teach no nonsense, but give our pupils such principles as will enable them to act naturally. Pantomime will be given special attention. All plays used by the school will be strictly American. In fact, we will be up to date in all our plans and ideas."

NOT REHEARSING KERRY FAIR.

Frank D. Riddell called at the Mirror office last week to deny a statement made by the New York *Evening World*. This paper said that the company acting The Fairies Well on tour will shortly shelve that play and that it is now rehearsing The Kerry Fair, which will supersede it.

Mr. Riddell is the manager of the company. He says: "The *Evening World's* story is calculated to injure our business. It is absolutely incorrect. I have advertised that I shall produce the Kerry Fair next season, but it is not in rehearsal, and I do not intend to stage it this year.

"The Fairies' Well has been out three weeks and it is doing well, in spite of the reports of the financial stringency."

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 429 Broadway, New York. F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent St. Louis, Mo.

ENGAGEMENTS.

Walker Whiteside, the tragedian, will begin his season at Rand's Opera House, Troy, N. Y., next Monday night, with a carefully selected company, appropriate scenery, costumes and properties. With the decidedly favorable endorsement that he has received, Mr. Whiteside's coming tour gives promise of being the commencement of a series of successes that will please the artist and student, and which may serve to pave the way for a style of entertainment that will be accepted by a public who have always endorsed merit whenever deserved.

Mrs. Mathilde von Ellert announces the marriage of her daughter, Mathilde Elizabeth, to Horace Randall Sistare, on Monday evening, Sept. 25, at 6 o'clock, at St. Agnes' Church, West Ninety-second Street. A reception will be held at 139 West Seventy-first Street from 7 until 10 o'clock.

Lizzie Morgan, an excellent actress who has played many parts with marked success in San Francisco and the West, has been engaged for the part of Madame Herne in Captain Herne, which is going out under Mr. Dowling's management. Miss Morgan is a sister of Fanny Morgan Phelps, formerly well known as a star and manageress out West and in Australia.

James Fort has been engaged by W. H. Chisholm as business manager of The Man About Town. This attraction will begin its tour the first week in November, with a complete scenic outfit, new printing, and a strong cast. The route is booked nearly solid to the end of the season.

Sargent Aborn has been engaged by Jacob Litt as acting manager of In Old Kentucky. Mr. Aborn is one of the best esteemed men in this line of effort.

J. W. Harkins, Jr., author of The White Squadron, says that Gail Forrest plays the leading part in that drama better than any of her predecessors.

Ethel Gray, a clever young actress, who was with Charles A. Gardner's company last season, has entirely recovered from her recent illness, and is now ready for engagegagement.

Louise D. Berkley, who had been in Islip, L. I., for several weeks, has returned to New York.

A good advance sale was reported for When, Way and Where in Birmingham and Selma, Ala., had they had the good fortune to have reached those places before collapsing.

Herbert K. Betts and Alice Hamilton, of James A. Riley's German Soldier company, were married by Rev. Mr. Knouff, of Elkhart, Ind., on the stage of the Opera House at Wabash, Ind., during the performance. A supper followed at the Standard Hotel, where the bride and groom received some very handsome presents.

It is probable that Jack Hirsch will be engaged to take charge of a prominent operatic organization that is at present arranging an extensive tour.

Kate Purssell writes that she is under Channcey Pulsifer's management, and that she has never at any time had business relations with Harry Seymore. Mr. Pulsifer has looked after Miss Purssell's affairs for three seasons.

Will S. Rising has secured for Lotta the rights to Mlle. Nitouche, which he will produce this season.

Thomas Dagnall has been engaged as musical director for A Barrel of Money.

Hattie Harvey has accepted the comedy written for her by Fitzgerald Murphy, and it will be produced next season.

Annie Myers and Richard Carroll have been engaged for the Fay Templeton company. Miss Myers will play Suzanne and Mr. Carroll will play Charles Favart.

Alice E. Ives' play, Lorine, was produced on Saturday night by Maida Craigen and Frederick Paulding at the Leland Opera House in Albany. There was a large house and the piece was received enthusiastically, there being a number of curtain calls during the evening. Lorine is strongly endorsed by the Albany *Argus*.

Richard Mansfield will come to Herrmann's Theatre on Oct. 9. The third week of his season there will be devoted to Henry A. Adams' play, Gentleman Waife. A special scale of prices—$2, $1.50—has been arranged for Mr. Mansfield's engagement.

The Kendals will appear at the Star Theatre in The Second Mrs. Tanqueray on Oct. 9.

Charles J. Hagan will leave the Crazy Patch company.

Since it began its tour at Hoboken last week there have been several changes in the cast of Darkest Russia. Charles T. Nichols has been succeeded by Charles Riegel as the minister of police.

Lawrence Williams, who last season played heavies in George Holland's Philadelphia stock company, has joined A. Y. Pearson's She, in which he takes the part of Noka, the slave.

Laura Lorraine Gaden, who has replaced Rosabel Morrison in The Danger Signal, and Garland Gaden, who plays Lieutenant Westford, are acquitting themselves well.

John A. Flynn's London Gaiety Girls are playing a successful two weeks' engagement at the Lyceum Theatre, Chicago, appearing in two burlesques, A Dress Rehearsal and A King for a Day. The olio engages the efforts of Rajah, John Devoy, the Fay Brothers, Charles Diamond, Laura Ashby, Sisters Vebber, Mart Emerson, Charles and Julia Emmonds, and four French folly dancers. The company will start on tour next week.

Fred. Solomon and his opera company are well spoken of in Poor Jonathan, by Eastern papers. Mr. Solomon is supported by Madge Lessing, Drew Donaldson, Christian Blessing, Florence Wilson, W. F. Rochester, Charles Priest, H. Newman, and a large chorus.

TELEGRAPHIC NEWS

CHICAGO.

Funeral of R. M. Hooley and Anson Temple—The Hooley Estate—Theatrical News and Chat.

[*Special to The Mirror.*]

CHICAGO, Sept. 18.

The will of the late R. M. Hooley, manager of Hooley's Theatre, was probated last week. He leaves an estate of $500,000, $400,000 of which is in real estate and $100,000 in personal property. It is all left to the widow, and is to be equally divided after her death between the two daughters, Mary Hooley and Grace Hurlbut. The sum of $7,000 is left for the education of the grandson, Robert Hurlbut. Affairs at Hooley's Theatre will go on as usual. Business Manager Harry J. Powers, who has had an interest for several years, taking full charge of the house for Mrs. Hooley. The funeral occurred last Monday, and beautiful floral tributes were sent in by Mr. and Mrs. Kendal, John Maguire, of Butte; Manager John Albaugh, Mr. and Mrs. Louis Massen (Marie Burroughs), E. S. Willard, Herman Hauser, Mr. and Mrs. Harry J. Powers and their little son, Richard Hooley Powers, the orchestra, the attachés of the theatre, Manager David Henderson, and others. Evans and Hoey telegraphed Walt Williams, the White Seal man: "Get the finest piece of flowers you can buy for us for dear old Uncle Dick," but unfortunately Mr. Williams was at Geneva Lake, and did not receive the telegram until too late. The attendance at the Hooley funeral was very large, and among the crowd of theatrical people at the church I noticed Mr. Willard, Sol Smith Russell, Fred. Berger, Mr. and Mrs. Massen, Tony Pastor, Frank Beresford, of the Alhambra; Gustave Frohman, George Irish, Arthur Cambridge, C. D. Hess, the Misses Frohman, Augustus Cook, Edward E. Kidder, H. E. Ballard, Harry H. Pratt, also Lyman B. Glover, Harry B. Smith, Elwyn A. Barron and E. J. McPhelim.

A string quartette, under Professor Timpoi, of Hooley's orchestra, played at the ceremonies, and the dapper little leader was greatly annoyed at being referred to in one of the evening papers as "Professor Tim Pony." Can you blame him?

The funeral of Manager Anson Temple, of the Schiller, was also very largely attended. The little home on Groveland Avenue was too small to accommodate the crowds, and the street was filled. It was the desire of Chicago Lodge No. 4, B. P. O. E., to conduct services at the Schiller, but Mrs. Temple is not in good health, and her physician advised against the excitement of a public ceremony. The Elks were largely represented at the funeral, however, and sent a fine floral piece. Other pieces are from Mrs. R. M. Hooley, the theatre orchestra, George W. Irish, Mr. and Mrs. Frank Mordaunt, Charles Frohman's stock company, and many others. At the house I noticed Sydney Armstrong, Mr. and Mrs. William Morris, Ira La Motte, George W. Irish, Mr. and Mrs. Frank Mordaunt, Byron Douglass, Gustav Frohman, John T. Sullivan, and a host of others. It has not yet been decided what will be done with the Schiller, as there is no desire on the part of anyone to hurry Mrs. Temple to a decision under the circumstances. The contracts already made for this season will undoubtedly hold good, and the house is doing a fine business. It will be gratifying to the friends of Mrs. Temple to know that with the insurance, and what she will derive from her interest in the theatre, she and her three bright children will be comfortably cared for.

Assistant Manager Max Goldsmith, who was with Manager Temple in the wreck, and who escaped with some serious injuries, is on the road to recovery, and will soon be out, it is believed. His experience was an awful one. Manager Gustav Frohman told me Saturday that Max would be given a big benefit at the Schiller Oct 30, during the run of Lady Windermere's Fan.

I am happy to be able to state that all of the leading theatres here are playing to their capacity. At the Auditorium America is doing such a phenomenal business that an extra matinee is announced for every Monday, and I have no doubt that before the run is over there will be daily matinees. The gross receipts for last Monday night were over $5,100, and the weekly night receipts aggregate $30,000. With the added matinee the Auditorium will take in over $40,000 per week. Last Tuesday noon every seat for the rest of the week was sold. Those who know Edward Adams and Henry E. Abbey are sure to applaud this gratifying state of affairs.

The managers of the other down town houses can find no fault with business. At the Schiller The Girl I Left Behind Me closed the biggest run on record of a dramatic attraction in this city, completing its sixteenth week and leaving for St. Louis. To-night the Cogilans, who opened their season last Wednesday in Milwaukee, had a big house with Diplomacy. Robert Tabor and Kitty Berridge are the latest additions to the company, which is here for two weeks. Then comes Felix Morris for two weeks, and then Lady Windermere's Fan. Manager Gustav Frohman tells me that The Other Man has made such a hit with you that its engagement here at the Schiller has been postponed.

At the Columbia, the Lyceum company has been doing very well with The Charity Ball and to-night they revived The Wife to excellent business. The organization remains until Oct. 2, when Henry Irving's season begins.

Over at McVicker's Denman Thompson began his last week this evening, and next Monday night "Senator" Crane comes to us with Brother John.

Sol Smith Russell's revival of Peaceful Valley at the Grand has met with success, and it will probably be kept on until the close of his long engagement in October, when A Trip to Chinatown comes in. Orrin Johnson, of the Frohman forces, has joined Russell and does remarkably well.

Mr. Willard is in his last week at Hooley's. He abandoned three of his performances in recognition of the death of Manager Hooley, and Manager Powers declares that it was the most graceful action ever done by any star. This week he gives his entire repertoire, and his business opens very large to-night. Next Sunday evening Evans and Hoey follow in The New Parlor Match.

Ali Baba draws a succession of packed houses at the Chicago Opera House, and will not give way to Sinbad until October. The house is always sold out for night by noon.

At the Trocadero Mrs. Shaw, the whistler, Levy, the cornet player, and Sandow, the strong man, are the stars, and business is great. The Grotto continues to do well with Sampson, another strong man, as the feature, and Salsbury and Cody are coining money with the Wild West. These two fortunate people will leave Chicago this Fall with a half million dollars more than they had last Spring, and no one will envy them their good luck.

Mr. Moody has been giving noonday performances of late at the Columbia, drawing big houses. His "advance men" annoyed Manager Davis at first by standing on the sidewalk and yelling in the "Come on, boys; Come on, boys," style of the bookmaker, but he had them called down. Mr. Moody's next engagement is at the Haymarket, and then he goes to Hooley's.

At the outside houses this week the attractions are particularly good. Freddie Hulke, a bright soubrette, made a hit at the Windsor yesterday in John A. Fraser, jr.'s, new play, For a Million; Joseph Orr and Annie Lewis opened well at the Haymarket in Cosgrove and Grant's farce, The Dazzler, and at the Alhambra was seen The Diamond Breaker, at Havlin's Barney Ferguson in McCarthy's Mishaps, at the Empire Sadie Hasson in A Kentucky Girl, at the Clark Street Theatre the Newell Brothers in The Operator, at Sam T. Jack's Opera House the Forty Thieves, at the Lyceum vaudeville, at the Isabella Duncan Clark's Female Minstrels, at Haverly's Casino-Eden Musee minstrels, at the Academy of Music Corinne in Hendrik Hudson, and vaudeville at the Olympic and Park.

Lois Arnold, the clever little soubrette, who made such a hit in the New York Trip to Chinatown last season, and who has spent the Summer in Chicago doing the World's Fair, returned to Gotham last Saturday. Miss Arnold found so much to interest and amuse her at Jackson Park that she required several calls to resume the mask, and she therefore goes East undecided as to where she will cast her lot next season, but as she is a capital prize she will soon be drawn, no doubt.

There is talk now of extending the time of the World's Fair until Nov. 15, at least, and this is likely to be done. It will no doubt be pleasing news to the attractions whose time here it covers. At present the Fair is averaging over 150,000 people daily, and at night a big percentage of them make managers happy.

It is rumored here that Mrs. Jennie Kimball, manager of Corinne, is to marry Barney Fagan. To a reporter for the *Mail* she says that she is to be married before leaving Chicago, but not to him. Mr. Fagan, she adds, is to marry a beautiful young woman of her company.

"BUFF" HALL.

PHILADELPHIA.

Attractions to the Theatres—Quakery City Managers Happy Over Season Prospects—Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, Sept. 18.

Every manager here is gleeful over the season's prospects. Manager Alfred Hemerle of the Grand Opera House is in full feather over the past Summer's attendance. Madame Louise Natali has endeared herself to her audiences, and the work of Madame Selma Koert-Kronold has been notable during the season now so rapidly drawing to a close.

Following these came Bertini-Humphreys, surprising her best friends by her marked advance in her profession; the accomplished Madame Macnichol Vetta, and Katherine Fleming, whose conscientious ability so signally displayed has given her a high position in her chosen field. Among the male members of this strong operatic combination are Messrs. Guille, Signor Campanari, Payne Clarke, William H. Clarke, Richard Karle, and Perry Averill. The chorus is large, and exceedingly effective.

Mr. Gustav Hinrich has placed many of the heaviest operas under tribute during the season. Such musical impressions as La Juive, The Pearl Fishers, and others, were sung with so much grace and power, as were the simple melodies of The Chimes of Normandy, Fra Diavolo, and The Bohemian Girl. All honor to the company, to Manager Haggerle, and to Conductor Hinrich. This week the dramatic soprano, Materna, makes her first appearance in Lohengrin, Fidelio, and Walkure, assisted by Karl Risse, Baron Barthelli, and Emil Fischer, together with members of the regular company.

Over at the People's the week has been good, and the Span of Life has drawn fine houses. Manager Brastenburgh anticipates a good season.

Manager Holland, of the Girard Avenue Theatre, who is deserving of great praise for the manner in which he has placed his handsome new house at the very front, has been packing his seats with The Magistrate. The company is adequate and the fun furious.

The National plays to standing room only almost every night. The matinees have also been strong. The White Slave is the play. The company good. Manager Kelly, brown as a berry after his Summer rest, is happy.

Manager Jermon is in good spirits over the opening of the season at the Kensington, and Kate Purssell is equally proud of her business in The Queen of the Plains the past week. Chauncey Pulsifer, her manager, says his star is a sure winner this season, as she was the last.

The Lyceum has also been doing a great business with the City Sports Burlesque company, a combination with strong specialties.

John Forepaugh's Family Theatre will again run a stock company the present season, with that sterling actor, George Learock, and the charming actress, Fanny McIntyre, in the leads. Hazel Kirke was last week's bill, and the attendance has been heavy at nearly every performance. Mr. Forepaugh says the attractions at his house will equal any that appear in the city. To-night his house is jammed, the bill presenting A Fair Rebel, which is handsomely staged.

At Sam Jack's Eighth Street Theatre I found Mr. Isham, the local manager, full of cheer and good words. The leading performance here last week was Old Age and Youth, with an olio of exceptional length and interest. This is a very pretty house, and there is energy at the head of it. There are a number of new faces to-night in a big olio with Julia Gregory. The burlesque, Billee the Sailor, Sam Jack's own version of Stevens and Solomons' Billee Taylor, has drawn a good house.

Manager Nash, of the Bijou, is one of the busiest men in town. The bill here is enormous, one of the best of any season, and a repetition of last week's great business has commenced.

Carncross' Minstrels have the only house of continuous minstrelsy in the United States. The present company is one of the best that ever inaugurated an auspicious season, and the house to-night is crowded.

At the Chestnut Street Opera House the attendance to-night is to the capacity. It is the opening night of the season. H. G. Donnelly's latest drama, Darkest Russia, is the attraction. It is a gorgeously mounted series of pictures of the wildest Russian character, and the play is going with a smoothness showing careful rehearsal. Managers Zimmerman and Nixon have most beautifully staged the play, and the company is ably interpreting it. The following are principal members of the cast: Edgar L. Davenport, M. J. Jordan, Harry Hawk, David Young, George Lynch, Selma Herman, Louise Rial, Mme. Jordan, and Alma Strong.

The Chestnut Street Theatre has had a fair week with Arthur Lloyd in Our Party. The local press speaks favorably of its merits, but think Mr. Lloyd a trifle too English. I think that is one of the best features of the man. Mr. Lloyd is all right. To-night Hallen and Hart are having a big house, and the audience are pleased with The Idea.

To-night, Ramsay Morris' Comedy company produced Joseph at the Empire, and the house is filled to the doors. It will have one of the best weeks for business that the Empire has ever known.

The Broad opened the season to-night with John Grismer and Phœbe Davies in The New South. Nearly every seat was sold in advance, and the charming play is going with great interest.

At the Walnut The House With Green Blinds concluded its final and second week. The engagement has been fair. The play has several strong situations and climaxes, but their beauty and telling points are lost in the interminable verbiage. There is a wilderness of talk and a flood of little nothings that ought to be eliminated, before it goes further on its mission. The plot of the drama is a good one. It is not properly written out and made clear. The play can be made a sure success. The honors are carried away by Sol Aiken, whose Bagley Kneass stood out like a pro nontory.

Eugene O'Rourke is playing to a large audience this evening in the Wicklow Postman.

J. E. Toole, the German comedian, in Killarney and the Rhine, drew well at the Standard. This evening, New Mexico is attracting a good house, and is well staged.

Madame Louise Natali is selecting her company for her English grand opera season. It will take the road in November, and will make a tour of Mexico during the forty-four weeks.

Madame Selma Koert-Kronold, after the close of her engagement at the Grand Opera House, will return to New York with her husband, who is a member of the Walter Damrosch orchestra. She will sing in concerts during the Winter, but will accept no traveling engagement.

Lewis Fleischman is the new local superintendent of the Walnut, under the management of Frank Rowe.

Samuel F. Kingston, business manager of J. M. Hill's Algerian, is in town arranging for the opening of his company at the Park on Sept. 25.

Richard Stahl's new opera, Sling-Ching, is in active rehearsal at the Grand Opera House.

John Dean, in the cast of The House with Green Blinds, is Mrs. Sol Aiken. There are enough Aikens in it her husband says, and she has gone back to the use of her maiden name.

The advance sale of The Algerian covers every desirable seat in the Park Theatre.

Willie F. Hands is representing The Wicklow Postman company, and has been here all the week.

George Emery, formerly treasurer of the People's Theatre, is now managing the benefit department of the Park and Walnut Street Theatres.

EDWIN RUSTON.

ST. LOUIS.

The Girl I Left Behind Me, Rose and Thorn, and The Limited Mail.

[*Special to The Mirror.*]

ST. LOUIS, Sept. 16.

The Girl I Left Behind Me opened at the Olympic to a fine house to-night. The play made a hit.

Rose and Thorn opened at the Grand Opera House last night to a large and well-pleased audience. Willie Collier made hits with his new songs, and Louise Allen Collier made one also with her new dance.

Kate Claxton, in The Two Orphans, opened last night at the Hagan to a good audience.

E. J. Hassan's sensational drama, Braving the World, drew big audiences yesterday afternoon and evening at Pope's Theatre.

The Limited Mail played to two big audiences yesterday at Havlin's Theatre. The cast is as strong as the scenic effects.

The City Club opened yesterday at the Standard Theatre to big audiences. The specialty portion of the burlesque is very strong and the entertainment novel and interesting.

Charles Dickson has kept up the excellent impression he made the opening night in his work in Admitted to the Bar, and has added greatly to his reputation and popularity here.

W. C. HOWLAND.

BOSTON.

Venus a Great Success—The Fencing Master Newly Popular—Interesting Professional Gossip.

[*Special to The Mirror.*]

BOSTON, Sept. 18.

Little that is new is to be seen on the Boston stage this week. Richard Mansfield opened his fortnight's engagement at the Globe to-night, but he presents nothing new here, relying on frequent changes of old bills during his stay. His bill to-night was Beau Brummel, and his audience was delighted.

Across the street Venus has apparently settled down for a season of great prosperity. The piece was most enthusiastically received at the production, but it was much too long. Judicious cutting has brought the piece within moderate limits, greatly improving it. The scenery and costumes are artistic in the extreme, and the company is one of the best that has been seen here for a long time. Camille D'Arville's success is marked, while Fannie Johnson has already made herself a favorite with Boston audiences. The three comedians—Mostyn, Macdonough and Que—make hits, and La Regaloncita's dancing is dainty as ever.

The Fencing Master has never been done so well here as at the production at the Hollis Street by the Mapleson-Whitney Opera company. Boston friends of Laura Schirmer-Mapleson who were disappointed in her appearance here a season ago, now see her in a part worthy of her talents. Her picturesque appearance, her delicacy in acting, and her artistic singing combine to make a phenomenal success. The supporting company and the mountings are above the average.

At the Museum Prince Pro Tem has shared in the prosperity of the week, and large audiences have been the rule, a most distinguished one being present on the opening night. Many of the company have become great favorites already. Florrie West's hit and that of Fred. Lenos being something phenomenal. The piece gains from repetitions and it now looks as if the run would be a long one.

Chauncey Olcott made a most pronounced hit when he played in Mavourneen in this city, and to-night a great audience greeted him at the Grand Opera House. Blanche Ring, his leading lady, is a Boston girl and she had hosts of friends in the audience. Mr. Olcott's singing proved popular as ever.

Mlle. Paquerette was to-night added to the long list of attractions which go to vary the performance of The Black Crook at the Boston.

James O'Neill brings the perennial Monte Cristo to the Bowdoin Square, where it will repeat the pecuniary success which it made there last Spring. Mr. O'Neill's performance was good at all points and well received.

After his success at the Columbia Peter F. Dailey will be taken on the road with A Country Sport, which is interpreted by so many clever people that it cannot fail to prove popular. Boston will wish the new star and his new piece *bon voyage* at the conclusion of this week at the Columbia.

This is the last week of A Trip to Chinatown at the Tremont.

At the other houses the week's attractions are: Palace, Rose Hill Folly company; Lyceum, Russell Brothers' Specialty company; Howard Athenæum, Sid C. France in Marked for Life; Grand Museum, Florence Hamilton in Alone in London.

Boston theatre managers had a trying experience last week in connection with Theatrical Mechanics' Protective Union 6,004. There had been rumors that a strike of the stage hands in the city would take place and as a result the managers held a conference Thursday and discharged the union men, thus preventing them from striking. They had no difficulty in filling the vacant places although at the Boston Theatre there was a little difficulty in setting the elaborate scenery of The Black Crook the first night. The managers have since decided not to discriminate against union men while engaging men to take the places of the men now out. This is considered a moral victory by the union men but the managers are not going to recognize the union or its members one way or the other. The president of the union is not a stage hand at all but is a saloon keeper, so the story goes. At the meeting on Sunday the strike was left in the hands of a committee with power to declare a boycott against such houses as the committee may decide upon.

Joseph Haworth has entirely recovered from his recent illness, and will rejoin the Grand Opera House stock company, which is called for rehearsal this week.

The city fathers did not get what they wanted last week, and some of them are provoked with the management of the Boston. With great flourish it was announced that they were to take the officers of the French fleet now in the harbor to the theatre. They then sent to the Boston asking for boxes, and received the reply that they could have them for $54, the regular prices. The Frenchmen had been invited to go to that theatre by the management, and if the city

SCOTT MARBLE'S LATEST AND GREATEST SUCCESS.

HOUSE WITH GREEN BLINDS

Has just closed its second successful week at the Walnut Street Theatre, Philadelphia, to the largest and most enthusiastic audiences of the season. Press and Public unanimous. A genuine success. A play replete with human interest from first to last. Powerful dramatic situations, stirring episodes, thrilling climaxes, and the most startling sensational effect on the American stage. A great play, a grand company, a complete production.

DAN'L SHELBY, Acting Manager. FOR TIME AND TERMS ADDRESS HARRY ST. ORMOND, 1193 Broadway, New York

was to be the host—it was only fair that payment should be made. They didn't see The Black Crook that night, but went to the Park and Tremont.

Max Freeman is to go to Minneapolis to play leads with The People's Players.

Evelyn Campbell has left Boston to begin rehearsing Lady Windermere's Fan.

Mrs. James A. Herne has returned from Frenchman's Bay, the scene of Shore Acres.

The Land of the Midnight Sun is to be produced at the Bowdoin Square 25.

Rosa France is now teaching stage dancing in this city.

Lilly Post sings the part of Francesco in The Fencing Master Saturday nights. She makes a hit second only to that of Madame Mapleson. JAY B. BENTON.

CINCINNATI.

John Drew, Salvini and Others Well Patronized—Announcement of a Marriage—Notes.

[*Special to The Mirror.*]

CINCINNATI, Sept. 18.

The Masked Ball, with John Drew as the central figure, is apparently in for a successful week at the Grand, if the opening attendance be any criterion. Drew's support, including Maude Adams, Olive Berkeley, Virginia Buchanan, Lewis Baker and Frank Lamb was excellent. The piece was magnificently mounted. The Frohman Aristocracy company next week.

Salvini opened his week's stay at the Walnut to-night to one of the largest houses of the season, presenting The Three Guardsmen. Don Cæsar de Bazan and Ruy Blas will be given during the week. The piece was staged in superb style, and the efficient support rendered Salvini by William Redmund, John H. Lane, Gussie De Forrest, Maud Dixon and Eleanor Moretti conduced materially to the success of the performance.

Miles and Caldwell's Actor's Holiday packed Heuck's to the doors at both performances yesterday. Frank McNish, the Arlington Sisters, Grace M. Harper and George W. Thompson were especially noteworthy in the more important roles.

A Railroad Ticket proved an attractive card at Havlin's yesterday. Next week, Kate Claxton in The Two Orphans.

So pronounced was the success attending Lottie Gilson's engagement at the Fountain last week that Manager Anderson very sensibly concluded to re-engage her for a second week. La Mascotte is the opera for the week, and judging from yesterday's attendance it will be successful.

Lillian Kennedy in She Couldn't Marry Three opened a week's engagement at Harris' yesterday to splendid business. The piece is lively in action throughout, and the star's support at the hands of Florence Gerard, Nellie Barry, Frank Abbott, and Wallace West was satisfactory in every respect. Next week, The Fast Mail.

Weber and Fields are essentially Cincinnati favorites, and yesterday the clientele of the People's turned out in full force to witness the performance of their excellent company. The specialties of McIntyre and Heath, Capitola Forrest, Johnnie Carroll, James F. Hoey, and Marion and Bell were especially attractive. Next week, H. W. Williams' Own company.

McIntyre and Heath, and Capitola Forrest joined Weber and Field's Specialty company here yesterday.

Mae Branson, the well-known burlesque artiste, recently with Rice's 1492, will be married here on Oct. 2 to Louis L. Wechler, of Boston. Miss Branson is a resident of Cincinnati, her father having been engaged in the wholesale grocery business here for a number of years. JAMES MCDONOUGH.

PITTSBURG.

Bessie Bonehill to Play to Overflowing Houses. Salvini Draws. Lillian Lewis and Tony Pastor.

[*Special to The Mirror.*]

PITTSBURG, Sept. 18.

Bessie Bonehill opened to the capacity of the Bijou Theatre to-night in Playmates, and scored one of the hits of the season. The specialty of Ward and Vokes was repeatedly encored. Advance sale very large. Next week, Charles A. Gardner in The Prize Winner.

At the Duquesne Theatre Thomas Q. Seabrooke presented The Isle of Champagne to a large audience, and was well received. Next week, A Trip to Chinatown.

Friend Fritz was given at the Alvin Theatre, to good attendance, by the Manola-Mason company. The Black Crook follows for two weeks.

Lillian Lewis began a week's engagement at the Grand Opera House in Credit Lorraine. Lady Li and Therese Raquin are underlined. The attendance was large, with a good advance sale. Next week, R. E. Graham in After the Ball.

Tony Pastor racked the Academy of Music—as he invariably does—and gave a fine programme. Frank Bush, I. W. Kelly and the three Haytors made hits. Next week, Fields and Hanson's Drawing Cards.

Just Landed was given by Perkins D. Fisher and company at Harris' Theatre to-night to a good-sized house. A Pair of Kids is underlined. Edwin Arden's Eagle's Nest follows.

Harry Adams, of the Trocadero Theatre, London, passed through last week en route home from Australia.

Manager R. M. Gulick, of the Bijou, has returned from Buffalo.

Frank B. Richards is the new press representative of the Duquesne this season.

E. J. DONNELLY.

A TEMPORARY DISBANDMENT.

[*Special to the Mirror.*]

TORONTO, Ont., Sept. 16, 1893.—The Arcadia company, heretofore managed by Mrs. Jennie Kimball, and this season handled by Edson Gregg and Hugh E. Parke, disbanded here to-night, owing to a misunderstanding between the management of the company and H. R. Jacobs and Manager Morris, of Jacobs' Theatre. The trouble arose from pecuniary embarrassment on the part of the Arcadia management, and there are personal differences between the parties concerned. Lucy Daly, the star of the present company, speaks in the highest terms of her treatment at the hands of Managers Gregg and Parke, and says emphatically that she would continue with the company when they reorganized. Mr. Parke states that the company's tour would no doubt be resumed on Oct. 24, at Scranton, Pa. H. R. Jacobs has canceled the dates of the company throughout his circuit, and has furnished funds to cover back salaries and railroad fares home for the entire company.

W. S. MCGEE.

A LADY OF VENICE.

[*Special to The Mirror.*]

WASHINGTON, Sept. 18.—The production of A Lady of Venice by Kathrine Clemmons, at Albaugh's Grand Opera House to-night, proved a revelation as to scenic effects and costumes. Altogether the production is a grand one. Miss Clemmons invested the leading part with charming grace. Her voice is musical, and her enunciation excellent. Frank Carlyle, Clarence Handyside, Helen Russell, and Effie Germon made pronounced hits. Miss Clemmons was called before the curtain after each act and made an unqualified success. The production will rank among the most conspicuous successes of the past ten years. G. WOLLENSPOON.

JANSEN BEFORE THE CURTAIN.

[*Special to The Mirror.*]

LOUISVILLE, Ky., Sept. 18.—Marie Jansen began her season as a star in Glen MacDonough's farcical comedy, Delmonico's at six to-night. There was S. R. O. Hasty opinion is that the piece is a hit. Miss Jansen and Mr. MacDonough were both called before the curtain. As the queen of the vaudeville, Miss Jansen sang and danced delightfully. Frank Tannehill, Jr., Ignacio Martinetti, Fred Peters, Bessie Lackaye and May Merrick were much applauded.

C. D. CLARKE.

EDWARD VROOM'S PRODUCTION.

[*Special to The Mirror.*]

POUGHKEEPSIE, Sept. 18.—A large audience witnessed Edward Vroom's production of his own version of Victor Hugo's Ray Blas to-night. Mr. Vroom's Don Cæsar and Ruy Blas were warmly received, and his company was competent. EDWARD GILLETT.

MONTE CARLO.

[*Special to The Mirror.*]

NEW ORLEANS, Sept. 17.—Primrose and West's Comedy company, in Monte Carlo, introducing George Wilson, played to $1,200 to-night. Play and star big success.

H. GREENWALL.

MIRROR CALLERS.

Among those that called at THE MIRROR office during the past week were: Howard Paul, Weymss Henderson, Mrs. C. A. Doremus, J. K. Emmet, Laura Biggar, Robert Hilliard, Guy Nicholo, Alice Butler, Ed. Grace, W. H. Post, L. C. Fitz Roy, William Burress, Harry Randolph, Emmett C. King, Percy Loraine, John Archer, Robert Dunbar, J. R. Armstrong, Charles Charters, George W. Knowles, Bartley Cushing, Sylvia Denton, F. P. Folsom, Wilfred North, George Hallton, Frank Holland, Bessie Dunn, F. D. Riddell, Una D'Moore, Mary Culbertson, May Levinge, Julian Greer, George H. Trader, Mildred Day, J. L. Manzer, H. A. Cassidy, S. W. Coombs, Harry J. Morgan, Katherine L. Beach, Steve Lingard, J. A. Dailey, Marie Leicester, Dorothy Grey, Ada Walker, Harry Lightwood, Homer Granville, Emily Lytton, Wright Huntington, "Aunt Louisa" Eldridge, Albert Bruning, L. J. B. Lincoln, Verner Clarges, J. W. Shannon, Adelaide Fitz Allen, Helen Gilmore, Mary Timberman, Virginia Marlowe, Rudolph de Cordova, Maude Cavendish, Cecile Van Doren, Maysie Greville, Grace Vaughn, Roselle Knott, W. Hall Crosby, Lucille La Verne, Grace Ogden, Purdon Robinson, Effie Seymour, Ethel Grey, Adele La Claire, Charles Lander, Mlle. La Vita, Carlotta Dalvi, J. A. Solomon, Marguerite Molle, I. J. Levy, Lamar C. Quintero, J. S. Hiller, Frances Gaunt, John Jack, T. W. Venemann, Grace Atwell, J. Aldrich Libbey, Lincoln Wagenhals, Sydney Chidlev, Charles Plunkett, Hugh Fay, Charles R. Pope, Agnes Lane, H. W. Becker, Clara Thropp, Maude Madison, Alice E. Ives, and Austin Brereton.

THE HOUSE WITH GREEN BLINDS.

The House with Green Blinds, which has just finished a most successful engagement of two weeks at the Walnut Street Theatre, Philadelphia, passed through the city on Sunday en route for Montreal, where the company fills a week's engagement at the Academy of Music. The engagement in Philadelphia was successful. As is usual in new plays, no matter how much care may have been spent upon the production, there are always a number of changes necessary before everything moves as smoothly as the author wishes. The changes which have been made in The House with Green Blinds were very few, but they have strengthened the already strong play until it can be safely said that the production is as perfect as it is possible to make it. So great was the success of the company in Philadelphia, that Harry St. Ormond, business manager of the attraction, is deluged with letters from managers who want the play. The time is being rapidly filled.

THE LAUGHING GIRL'S TOUR.

Clara Lipman and Louis Mann will open their starring tour at New Rochelle on Sept. 30 under the management of Joel Marks. After playing in Detroit and Milwaukee, the company will make a California tour, opening in San Francisco on Nov. 13. Miss Lipman is remembered for her work as the Laughing Girl in Incog. The present play was specially written for her and Mr. Mann by Mrs. D. F. Verdenal, Mr. Mann assuming the character of an eccentric German professor of music. Mr. Marks, through James Buckley, of the Erie Railroad, and W. F. Meishon, of the Wisconsin Central and Northern Pacific, has consummated a deal for the transportation of the company from New York to San Francisco and return, covering a period of fourteen weeks. This is probably one of the largest contracts made this season.

IRVING'S TREMENDOUS BUSINESS.

Henry Irving's two-weeks' engagement at the Grand Opera House, San Francisco, under the management of Henry E. Abbey and Al. Hayman, ended on Saturday night. The receipts, as telegraphed to Mr. Hayman, who is at present in this city, were: First week, $28,600; second week, 30,970; total for the fourteen performances, $59,570.

WILL ADAPT A GERMAN PLAY.

Poor Girls is the English title of a German play that was acted last week at the Germania Theatre. It is on the order of The Lost Paradise. On Monday Charles Frohman bought the American rights to it. He will have it adapted and staged in New York by November.

ABBEY'S THEATRE AND WILSON.

When seen on Monday by a MIRROR reporter with reference to the report that the Francis Wilson Opera company is to appear in New York after this Fall at Abbey's new theatre instead of at the Broadway, Manager A. H. Canby said:

"It is true, but I am sorry it should have became known so soon. As a matter of courtesy to T. Henry French, I should have preferred it to remain a secret until after Mr. Wilson's forthcoming engagement at the Broadway.

"Mr. Wilson will appear a year hence at Abbey's Theatre in September and October. It is understood that his will be the only light opera company that will sing there, and it is altogether likely that he will appear there annually."

"It has been asserted," continued Mr. Canby, "that when Mr. Wilson goes to Abbey's Theatre he and De Wolf Hopper will again be pitted against each other. That statement is absurd, and possibly malicious.

"Manager Ben Stevens and I are the best of friends. We constantly compare our bookings so as not to conflict, and happen to know that Hopper will not be in New York during Mr. Wilson's engagement at Abbey's Theatre."

EVANSVILLE'S MANAGER.

T. W. Venemann, general manager of the Grand and the People's theatres, the only amusement houses in Evansville, Ind., is in town, and he paid THE MIRROR a visit yesterday.

The Evansville theatres have heretofore been under individual management, although they are owned by the same company, but this season they will be run under Mr. Venemann's direction. This gentleman is prominent in other business ventures of Evansville, but has long had acquaintances with the theatrical business, and will no doubt make the season profitable at both theatres.

"The outlook in Evansville is bright," says Mr. Venemann, "and we anticipate good business. Many of our citizens have naturally gone to the World's Fair, and the aggregate of Evansville money spent on the Chicago show will be large, but we have had no bank failure and no business embarrassment in Evansville worth mentioning. The city is so prosperous that its industries have steadily kept on, and under these conditions we naturally look for a good year.

"Evansville, while not on any great trunk line East and West, has ample railroad facilities in every direction, and is well situated as a point for traveling companies."

CHAINED HEARTS.

Captain Alfred Thompson met Carrie Turner and Harry Saint Maur at a dinner last Thursday. Miss Turner described her new play. Saint Maur moaned because he could not think of a title. "Call it Chained Hearts," suggested the veteran dramatist. "Excellent!" exclaimed star and manager together. "May I use it?" asked Saint Maur. "I will make it a present to Miss Turner with my best wishes," answered the gallant captain, with a bow. So one of Carrie Turner's new plays will bear that title.

A BANQUET TO BESSIE BONEHILL.

Bessie Bonehill and her clever company in Playmates took Cleveland, O., by storm last week, and nightly crowded the People's Theatre. In Toledo on Thursday Manager Fitzgerald Murphy and the members of the company surprised W. R. Seeley and Mrs. Seeley (Bessie Bonehill) with a banquet, the occasion being the third wedding anniversary of the happy couple. Speeches filled in the evening, and Manager Rosenthal, who was absent, was remembered in toasts. The menu was especially attractive.

LACKAYE AND BARRYMORE CHANGE.

On Monday Wilton Lackaye, who is playing this week in Brooklyn with A. M. Palmer's stock company, will appear as Jefferson Stockton in Aristocracy. Maurice Barrymore, who has been playing the part, will return to Mr. Palmer's company, and will play the parts Mr. Lackaye has been acting. It may be said, then, that they succeed each other. It is understood that the change is to be only temporary.

Jessie Bartlett Davis has signed with the Bostonians on "prima donna terms."

WILLARD AND WILLIAM NEWELL.

The Record Breakers on the Tidal Wave of Success.

WITH THEIR GRAND MELODRAMATIC SPECTACLE.

THE OPERATOR

THE ONLY TWIN STARS IN THE WORLD.

And the greatest allround company in the dramatic field.

$1,243.75 Receipts for the Opening Night of their third consecutive week in Chicago. $1,243.75

Under the Sole Management HARRY ST. ORMOND, 1193 Broadway, New York City.

DATES AHEAD.

[CONTINUED FROM PAGE 14.]

LOTTIE COLLINS: Washington, D. C., Sept. 18-23.
MR. BARNES OF NEW YORK (Harry S. Duffield, mgr.): Oneida, N. Y., Sept. 19, Binghamton 20, Pittston, P., 21, Birbeck 22, Danville 23, Ashland 25, Middletown 26, Coatesville 27, Wilmington, Del., 28.
MLLE. RHEA: New Britain, Conn., Sept. 19, Bridgeport 20, New Haven 21, Yonkers, N. Y., 22, Schenectady 23, Troy 27, 28 Albany 25, Watertown Oct. 2, Syracuse 3, 4, Hamilton, Ont., 5, Woodstock 6, London 7.
MARKS BROTHERS' MUSICAL COMEDY: Almonte, Ont., Sept. 18 23.
MY AUNT SALLY: Allegheny, Pa., Sept. 25-30.
MURPHY'S COMEDIANS: Sycamore, Ill., Sept. 19, Dixon 20, Princeton 21, Ottawa 22, Mouine 23.
MAVOURNEEN (Augustus Pitou, mgr.): Boston, Mass., Sept. 18 23.
MAUDE HILLMAN (W. G. Snelling, mgr.): Norwich, N. Y., Sept. 18-23, Mansfield, Pa., 25 30.
MINNIE SARTELLE: Omaha, Neb., Sept. 17-23.
MCCARTHY'S MISHAPS: Chicago, Ill., Sept. 18 24, Columbus, O., 25-27, Dayton 28, Hamilton 29, Indianapolis Ind., Oct. 2-7.
MINNIE LESTER (George B. Mitchell, mgr.): Bridgeton, N. J., Sept. 18 23, Woodbury 25-27, Burlington 28-30, Easton, Pa., Oct. 2-7.
MADELINE MERLI (Fred. Schwartz, mgr.): Algona, Ia., Sept. 19, Mason City 20, Waterloo 21, Vinton 22, Cedar Rapids 23, Iowa City 25, Des Moines 26, Council Bluffs 27, Fremont, Neb., 28, Beatrice 29, Lincoln 30.
MILTON NOBLES: Pensacola, Fla., Sept. 1, Mobile, Ala., 20, Selma 21, Meridian, Miss., 22, Vicksburg 23, Jackson 24, Jackson, Tenn., 26, Nashville 27-30.
MR. AND MRS. RILEY: Millersburg, O., Sept. 25-30.
MY JACK (Walter Sanford's): Chicago, Ill., Oct. 30-Nov. 12.
MONTE CARLO (Thomas E. Perry, mgr.): New Orleans, La., Sept. 17 23.
MR. AND MRS. FRANKLIN: Reading, Pa., Sept. 18-23.
MR. AND MRS. ROBERT WAYNE: Sandusky, O., Sept. 18-23.
MORA-WILLIAMS: Auburn, N. Y., Sept. 18-23, Gloversville 25-30, Hudson Oct. 2-7.
MARIE WAINWRIGHT: Harlem, N. Y., Sept. 18 23.
MAUDE ATKINSON-G. D. HARRISON: Frankfort, Kans., Sept. 18 23.
MONTE CRISTO: Huntington, W. Va., Sept. 19, Charleston 20, Hinton 21, Clifton Forge, Va., 22, Lynchburg 23, Roanoke 25.
MAIDS, CHAPERONS-FREDERICK PAULDING (R. E. Stevens, mgr.): Grand Rapids, Mich., Sept. 18-21, Muskegon 22, Lafayette, Ind., 23, Indianapolis 25-27, Columbus 28-30, Lexington, Ky., Oct. 2, Knoxville, Tenn., 3, Chattanooga 4, Nashville 5-7.
MASKED BALL (Southern, Charles Frohman, mgr.): Bay City, Mich., Sept. 19, Lansing 20.
MORGAN COMEDY: bath, N. Y., Sept. 18 23.
MODEL COMEDY: Tunkhannock, Pa., Sept. 18-23.
MIDNIGHT ALARM: Syracuse, N. Y., Sept. 21-23, Buffalo 25 30, Rochester Oct. 2-7.
NAT C. GOODWIN (George J. Appleton, mgr.): New York city Sept. 4—indefinite.
NELLIE MCHENRY: Birmingham, Ala., Sept. 19, 20, Montgomery 21, Mobile 22 23, New Orleans 25-30.
NORCROSS DRAMATIC: Denver, Col., Aug. 6—indefinite.
NEW SOUTH (W. A. Brady, mgr.): Philadelphia, Pa., Sept. 18 23.
NUTMEG MATCH (Litt and Davis, mgrs.): Oakland, Cal., Sept. 18, 19, Stockton 20, Fresno 21, San Bernardino 22, San Diego 23, Los Angeles 25, 26, San Jose 27, Santa Rosa 28, Sacramento 29, Salt Lake City, Utah, Oct. 2-4, Grand Junction, Neb., 5, Aspen, Col., 6, Leadville 7.
NATURAL GAS: Rochester, N. Y., Sept. 19 23, Troy 25-27, Providence, R. I., 28 30.
NEW ENGLAND THEATRE (Paul's): Claremont, N. H., Sept. 18-23.
NEW YORK DAY BY DAY: Dansville, N. Y., Sept. 20, Bridgeport, Conn., 21-23.
N. S. WOOD (W. A. Edwards, mgr.): Memphis, Tenn., Sept. 19, 20, Little Rock, Ark., 21, Hot Springs 22, Pine Bluff 23.
NEW YORK THEATRE: Cambridge, Pa., Sept. 18-20, Union City 21-23.
OLD SOLDIER: Wheeling, W. Va., Sept. 19, 20.
OLIVER BYRON (J. P. Johnson, mgr.): Minneapolis, Minn., Sept. 17-23, Winona 25, La Crosse, Wis., 26, Dubuque, Ia., 27, Aurora, Ill., 28, Streator 29, Joliet 30, Chicago Oct. 2-7.
OH, WHAT A NIGHT! (Charles A. Loder): Williamsport, Pa., Sept. 19, Bellefonte 20, Tyrone 21, Huntingdon 22, Johnstown 23.
OUR MARRIED MEN (Clerk and Williams, managers): Columbus, O., Sept. 18-23.
OLD ZAD HASTINGS: Mt. Gilead, O., Sept. 19 23, Delaware 25.
OLD HOMESTEAD (E. A. McFarland, mgr.): Detroit, Mich., Sept. 18 23, Jackson 25, Lansing 26, Bay City 27, East Saginaw 28, Muskegon 29, Grand Rapids 30, Kalamazoo Oct. 2, Coldwater 3, Defiance, O., 4, Columbus 5-7.
POLICE PATROL: Cleveland, O., Sept. 18-23.
PAIR OF KIDS (Ezra Kendall, mgr.): Apollo, Pa., Sept. 19, Greensburg 20, Pittsburg 21-23.
PATTI ROSA (Will O. Wheeler, mgr.): Columbus, Ind., Sept. 19, Lexington, Ky., 20, Paris 21, Hayesville 23, Portsmouth, O., 24, Huntington, W. Va., 25, Charleston 26, Montgomery 27, Staunton 28, Richmond 29, 30, Norfolk Oct. 2, Lynchburg 3, Roanoke 4, Bristol, Tenn., 5, Asheville, N. C., 6.
POWER OF WOMAN (Rhue and Aug. Neuville): Bellows Falls, Vt., Sept. 20, Turners' Falls, Mass., 20 Amherst 27, Northampton 28, Cohoes, N. Y., 29, Troy 25, 26, Schenectady 27, Little Falls 28, Palmyra 30.
PAY TRAIN (Dittmar Bros., mgrs.): Newark, N. J., Sept. 18-23, Boston, Mass., 25 30, Fall River Oct. 2, 3, New Bedford 4, Newport, R. I., 5, Taunton, Mass., 6, Milford 7.
PRODIGAL DAUGHTER (T. Henry French, mgr.): New York city Mar 22—indefinite.
PATENT APPLIED FOR (Elmer E. Vance, mgr.): Muncie, Ind., Sept. 19, Frankfort 20, Bloomington, Ill., 21, Decatur 22, Springfield 23.
POWER OF GOLD (Walter Sanford's): New York city Sept. 18 23, Philadelphia, Pa., 25-30.
PAUL KAUVAR (Eugene Robinson, mgr.): Lewiston, Me., Sept. 19, Biddeford 20, Franklin, N. H., 21, Concord 22, Nashua 23, Middletown, Conn., 25, Birmingham 26, Waterbury 27, Danbury 28, New Britain 29, Willimantic 30, Pittsfield, Mass., Oct. 2, Westfield 3, Holyoke 4, North Adams 5, Northampton 6, Waltham 7.
PRODIGAL FATHER (C. B. Jefferson, Klaw and Erlanger, mgrs.): Fredonia, Pa., Sept. 19, Erie 20, Olean, N. Y., 21, Hornellsville 22, Elmira 24, Philadelphia, Pa., 25-30.
POOR AND BARTON'S COMEDIANS: Albany, N. Y., Sept. 18-23, New York city 25-30, Philadelphia, Pa., Oct. 2-7.
RICHARD MANSFIELD: Boston, Mass., Sept. 18 30.
ROBERT DOWNING: Atlanta, Ga., Sept. 18, 19, Rome 20, Chattanooga, Tenn., 21, Clarksville 22, Hopkinsville, Ky., 23, Evansville, Ind., 25, Crawfordsville 26, Logansport 27, Indianapolis 28 30.
RUSSELL BROS. COMEDIANS: Boston, Mass., Sept 4, 18-23, Worcester 25, 26, New Haven, Conn., 28 30.
RUSSELL'S COMEDIANS (John Russell, mgr.): New York city Sept. 4—indefinite.
ROBERT EMMET DRAMATIC: Clearfield, Pa., Sept. 18 23.
REDWOOD DRAMATIC: Oshkosh, Wis., Sept. 18 23.
ROBERT GAYLOR: Jersey City, N. J., Sept. 18-23.
RAZZLE DAZZLE: Albany, N. Y., Sept. 19-21.
ROLAND REED: Cleveland, O., Sept. 18-23, Detroit, Mich., 25-30, Louisville, Ky., Oct. 2-4, Indianapolis, Ind., 5-7.
ROONEY COMEDY: Milwaukee, Wis., Sept. 18-23.
ROMANY RYE: Paterson, N. J., Sept. 19, 20, New Haven, Conn., 21-23.
ROBERT MANTELL (Proctor and Turner, mgrs.): Little Rock, Ark., Sept. 19, Hot Springs 20, Memphis, Tenn., 21-23, Nashville 25-27, Louisville, Ky., 28-30, St. Louis, Mo., Oct. 2-7.
RAILROAD TICKET (W. W. Freeman, mgr.): St. Louis, Mo., 16 23.
ROGERS SISTERS: Belleville, Texas, Sept. 19.
ROSE AND CHARLES COGHLAN (John T. Sullivan, mgr.): Chicago, Ill., Sept. 18—indefinite.
RAMSAY MORRIS COMEDY: Philadelphia, Pa., Sept. 18-23.
RUBE STACY: Wilkesbarre, Pa., Sept. 18-20, Wilmington, Del., 21-23, Westerly, R. I., 25, Bristol, 26, South Framingham, Mass., 27.
SHEEP AND PEA (Western, M. B. Leavitt, mgr.): Fitchburg, Mass., Sept. 19, Lynn 20, Salem 21, Gloucester 22, Lowell 23.
STUART ROBSON: Brooklyn, Sept. 18-23.
SQUIRE HASKINS (Reno and Ford, mgrs.): St. Johnsbury, Vt., Sept. 19.
SOCIAL SESSION (D. J. Sprague, mgr.): Franklin, Pa., Sept. 19, Greensville 20, 21, McKeesport 23, Wheeling, W. Va., 25, Wellsburg 26, 27, East Liverpool, O., 28, Warren 30.
SADIE RAYMOND: California, Mo., Sept. 18 23.
SKIPPED BY THE LIGHT OF THE MOON (Powier and Warmington, mgrs.): Kansas City, Mo., Sept. 18-23.
SPOONER COMEDY (B. S. Spooner, mgr.): Mexico, Mo., Sept. 18 23, Sedalia, 25-30, Atchison, Kan., Oct. 2-7.
SHORE ACRES: Worcester, Mass., Sept. 22 23.
SUPERBA (Hanlon Brothers, mgrs.): Milwaukee, Wis., Sept. 17-23, Terre Haute, Ind., 25 28, Evansville 29 30, St. Louis, Mo., Oct. 2-7.
SI PLUNKARD: Norwalk, O., Sept. 19, Elyria 20, Akron 21, Millersburg 22, Massillon 24, Warren 27, Canton 28, Ravena 29, Sharon, Pa., 30.
SIBERIA: Philadelphia Sept. 18 23.
777 (A. W. Fremont): Topeka, Kans., Sept. 19-20.
STOCKWELL'S STOCK: San Francisco, Cal., Aug. 1—indefinite.
SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Chicago, Ill., May 1-Sept. 30.
STILL ALARM (Will Keogh, mgr.): Schenectady, N. Y., Sept. 19, Albany, 20, Bennington, Vt., 21, 22, Troy, N. Y., 23, New York city, 25-30.
SIDE TRACKED (Jule Walters): Louisville, Ky., Sept. 18-23.
SILVER KING (Carl A. Haswin, mgr.): Buffalo, N. Y., Sept. 18-23.
SPAN OF LIFE (Eastern, H. S. Taylor, mgr.): Brooklyn, E. D., Sept. 18 23.
SPAN OF LIFE (Western, William Calder, mgr.): Indianapolis, Ind., Sept. 18-21, Chicago, Oct. 2-7.
SYLVIA MAY WALLACE: Brooklyn, Ia., Sept. 19, 20, Grinnell, 21 23, Newton, 25, 26.
THE ENGINEER: Malone, N. Y., Sept. 19, Potsdam, 20, Watertown, 21, 22, Newark, 23.
THE TORNADO (Northern, Lincoln J. Carter, mgr.): Canton, Ill., Sept. 19, Murphysboro 20, Chester 21, Mt. Vernon 22, Belleville 23, St. Louis, Mo., 25-30.
THE SPORTSMAN (Chas. Frohman, mgr.): Buffalo, N. Y., Sept. 18 23, Brooklyn 25-30.
THOMAS E. SHEA: North Adams, Mass., Sept. 18 23, Fitchburg 25-27, Nashua, N. H., 28-30, Marlboro, Mass., Oct. 2-7.
THE OTHER MAN (Charles Frohman, mgr.): New York city, Sept. 4—indefinite.
THE BURGLAR: Latrobe, Pa., Sept 19, Irwin 20, Dawson 21, Mt. Pleasant 22, Scottsdale 23.
THE HUSTLER (Thomas H. Davis, mgr.): Milwaukee, Wis., Sept. 17-2., Muskegon, Mich., 2., Grand Rapids 27, Battle Creek 27, Kalamazoo 28, Elkhart, Ind., 29, Lafayette 30.
TONY PASTOR: Sullivan, Ind., Sept. 19, Brazil 20, Fairbury, Ill., 21, Peoria 22, Pekin 23, Creston, Ia., 25, Lincoln, Neb., 27, Omaha 28-30.
TUXEDO (George E. Holmes, mgr.): Pottstown, Pa., Sept. 19, Manch Chunk 20, Wilkesbarre 21, Carbondale 22, Scranton 23.
THOMAS W. KEENE (W. F. Dickson, mgr.): Detroit, Mich., Sept. 11-23.
T. B. ALEXANDER: Findlay, O., Sept. 19-23, Kendallville 25-30.
THE OPERATOR (Harry St. Ormond, mgr.): Chicago, Ill., Sept. 2-23.
THERESA NEWCOMB: Philadelphia, Pa., Sept. 18 23.
THE VOODOO (Geo. Bothner, mgr.): Beaver Falls, Pa., Sept. 19, Warren, O., 24, Youngstown 25, Alliance 26, Canton 27, Akron 28, Ashland 29, Lima 27, Elkhart, Ind., 28, Benton Harbor, Mich., 29, South Bend, Ind., 30, Chicago, Ill., Oct. 2-7.
THE KEYSTONE (E. O. Menowsky, mgr.): Marietta, O., Sept. 25, Uniontown 26, Newark 27, Mt. Vernon 28, Cressline 29, Urbana 30, Xenia Oct. 2, Greenville 3, Kokomo, Ind., 4, Wabash 5, South Bend 6, 7.
THE WORLD AGAINST HER (Agnes Wallace Villa): Passaic, N. J., Oct. 2, Atlantic City 3, Bridgeton 4, Wilmington, Del., 5-7.
TRIP TO CHINATOWN No. 1 (Hoyt and Thomas, mgrs.): Boston, Mass., Sept. 4—indefinite.
THE SCOUT (Frank Carver, mgr.): Nashville, Tenn., Sept. 18 23, New Orleans, La., 25-30, Atlanta, Ga., Oct. 2-7.
THE TORNADO (Southern, Lincoln J. Carter, mgr.): Madison, Wis., Sept. 19, Appleton 20, Oshkosh 21, 22, Fond du Lac 23, Milwaukee 25-30, Clinton, Ia., Oct. 2, Lyons 3, Anamosa 4, Vinton 5, Waterloo 6.
THE SOUDAN (Jefferson, Klaw and Erlanger, mgrs.): San Francisco, Cal., Sept. 18-30.
TWO OLD CRONIES (Anderson): Portsmouth, O., Sept. 19, Chillicothe 20, Circleville 21, Washington C. H. 22, Xenia 23, Springfield 25, Middletown 26, Richmond, Ind., 27, Lexington, Ky., 29, Franklin 30.
THE STOWAWAY (Litt and Davis, mgrs.): Charleston, S. C., Sept. 19, Brunswick, Ga., 20, Jacksonville, Fla., 21, Savannah, Ga., 22, Macon 23, Atlanta 25, Birmingham, Ala., 26, Montgomery 27, Pensacola, Fla., 28, Mobile, Ala., 29, 30, New Orleans, La., Oct., 2-7.
TRIP TO CHINATOWN No. 2 (Hoyt and Thomas, mgrs.): Washington, D. C., Sept. 18-23.
THE DAZZLER No. 1: Chicago, Ill., Sept. 18-23.
THE DAZZLER No. 2: Trenton, N. J., Sept. 21.
TRUE IRISH HEARTS: Rochester, N. Y., Sept. 18 23.
THE COLONEL AND I (Gallagher and West Charles Hoyt, mgr.): Bristol, Conn., Sept. 19, Torrington 20, Winsted 21, Birmingham 22, Bridgeport 25-27, South Norwalk 28, Wallingford 29, Meriden 30.
UNCLE ABSTRACTION (Geo. Bernard, mgr.): Danbury, Conn., Oct. 2-7.
UNDER A SPELL (Alexander Rule, mgr.): Milwaukee Sept. 17-23, Cincinnati, O., 25 30.
UNDER THE CITY LAMPS: Trenton, N. J., Sept. 23.
WATER COMEDY: Salem, O., Sept. 18-23, Canton 25-30, Akron Oct. 2-7.
WHITE SQUADRON (A. V. Pearson, mgr.): Meriden, Conn., Sept. 19, Waterbury 20, New Britain 21, Hartford 22, 23, Brooklyn, N. Y., 25-30.
WHITE SLAVE: Baltimore, Md., Sept. 18-23.
WALLACE-HOOKER: Quebec, P. Q., Aug. 1—indefinite.
WILFRED CLARKE AND BEAUMONT SMITH: Athens, Ga., Sept. 19, Greenville, S. C., 20, Anderson 21, Laurens 22, Newberry 23, Edenton, Ga., 25.
WICKED CITY: Detroit, Mich., Sept. 18 23.
WAIFS OF NEW YORK (Harry Williams, mgr.): Quincy, Ill., Sept. 19, Monmouth 20, Burlington, Ia., 21, Mt. Pleasant 22, Ottumwa 23.
WARDE-JAMES: New York city Sept. 11 23.
WALKER WHITESIDE (Henderson and Brower, mgrs.): Troy, N. Y., Sept. 25, 27, Thousand Island Park 28, Burlington, Vt., 28, Montpelier 29, 30, Montreal, P. Q., Oct. 2-7.
W. H. CRANE (Joseph Brooks, mgr.): Cleveland, O., Sept. 18 23.
WOODWARD THEATRE: Dennison, Ia., Sept. 18 23.
WICKLOW POSTMAN (Eugene O'Rourke): Philadelphia, Pa., Sept. 18 23, Westchester 25, Lebanon 26, York 27, Hanover 28, Lancaster 29, Shamokin 30.
VOS VOSSOS (Litt and Davis, mgrs.): Trenton, N. J., Sept. 19, Altoona, Pa., 20, Johnstown 21, Punxsutawney 22, Du Bois 23, Bradford 25, Jamestown, N. Y., 26, Warren, Pa., 27, Erie 28, Meadville 29, Youngstown, O., 30, Thuswille, Pa., Oct. 2, Franklin 3, Butler 4, Kittanning 5, McKeesport 6, Canton, O., 7.
ZEB (Harry Hardy, mgr.): Augusta, Ga., Sept. 20, Columbia, S. C., 21.

OPERA AND COMEDY.

ARRICA (W. H. A. Crosbie, mgr.): Springfield, Mass., Sept. 19, Hartford, Conn., 20, Bridgeport 21, New Haven 22, 23.
ADAMS OPERA (Justin Adams, mgr.): Exeter, N. H., Sept 18-22, Concord 25-30, Portsmouth Oct. 2-7.
ARCADIA: Buffalo, N. Y., Sept. 18-23.
ALI BABA (David Henderson, mgr.): Chicago, Ill., May 2-Sept. 30.
AMERICA (Abbey, Schoeffel and Grau, mgrs.): Chicago, Ill., April 23—indefinite.
BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): Harlem, N. Y., Sept. 25-30, Brooklyn Oct. 2-14.
BAKER OPERA (George A. Baker, mgr.): New Orleans, La., Sept. 3-23, Mobile, Ala., 25 28, Meridian, Miss., 29, 30.
DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city May 1-Sept. 30.
DUFF OPERA CO.: St. Louis, Mo., Aug. 13—indefinite.
DIGBY BELL OPERA: Newark, N. J., Sept. 18 23.
FRED. SOLOMON OPERA: New London, Conn., Sept. 18, 19, Meriden 20, Waterbury 21, South Norwalk 22, 23, Hoboken, N. J., 25-29, Paterson 28 30, Toronto, Ont., Oct. 2-7.
GREENWOOD OPERA: Henderson, Ky., Sept. 19, Paducah 20, Cairo, Ill., 22, Vincennes, Ind., 23, Evansville 25-30, Washington Oct. 2, Madison 3, Columbus 4, Seymour 5.
GILBERT OPERA CO.: Ashland, Pa., Sept. 19, Pittsfield 20, Shenandoah 21, Mahanoy City 22, Tamaqua 23, Hazelton 25, Allentown 26, Bethlehem 27, Pottstown 28, Harrisburg 29, York 30, Hanover Oct. 2, Hagerstown, Md., 3, Carlisle, Pa., 4, Milton 5, Williamsport 6, Lockhaven 7.
1492 (E. E. Rice, mgr.): New York city, Aug. 26—indefinite.
HINRICHS' GRAND OPERA: Philadelphia, Pa., June 19-Sept. 30.
HENRY E. DIXEY OPERA: St. Joseph, Mo., Sept. 18 23.
ISLE OF CHAMPAGNE: Pittsburg, Pa., Sept. 18 23.
IDEAL OPERA: Lincoln, Neb., Sept. 4-Oct. 1.
KIMBALL OPERA AND COMIQUE (Mrs. Lemue Kimball, mgr.): Chicago, Ill., Aug. 13-Sept. 23.
MANHATTAN OPERA: Denver, Col., Aug. 1—indefinite.
MAPLESON-WHITNEY OPERA (F. C. Whitney, mgr.): Boston, Mass., Sept. 11 30.
NASHVILLE STUDENTS (P. G. Wright, mgr.): Seneca, Kans., Sept. 19, Axtell 20, Marysville 21, Washington 22, Hanover 23.
PRINCE PRO TEM: Boston, Mass., Sept. 11—indefinite.
RAINMAKER OF SYRIA (H. W. Roseborn, mgr.): Buffalo, N. Y., Sept. 18 24, New York city 25 Oct 7.
ROBIN HOOD OPERA (Barnabee, Karl and Macdonald, mgrs.): Albany, N. Y., Sept. 19, Utica 20, Syracuse 21 23, Rochester 25-27, Buffalo 28-30.
SINBAD (David Henderson, mgr.): Chicago, Ill., Oct. 2—indefinite.
SOUSA'S BAND (D. Blakeley, mgr.): St. Louis Mo., Sept. 6-Oct. 31.
SHING CHING (Alfred Hoegerle, mgr.): Philadelphia, Pa., Oct. 2—indefinite.
VENUS (E. E. Rice, mgr.): Boston, Mass., Sept. 11—indefinite.
WANG (D. W. Truss, mgr.): Worcester, Mass., Sept. 19, Lawrence 20, Montreal, P. Q., 25 30, St. Albans Vt., Oct. 2, Burlington 3, Plattsburg, N. Y., 4, Albany 5, Schenectady 6, Troy 7.

FAIRES AND FESTIVALS.

AFRO-AMERICAN VAUDEVILLE: Cleveland, O., Sept. 18-23.
AMERICAN FOLLY: Lynn, Mass., Sept. 19, 20, Brockton 21-23.
CITY CLUB: St. Louis, Mo., Sept. 18-23.
CITY SPORTS: Indianapolis, Ind., Sept. 18-23.
COLUMBIAN EXPOSITION (Sam T. Jack, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
C. W. WILLIAMS' SPECIALTY: Philadelphia, Pa., Sept. 18-20, Wilmington, Del., 25-27, Columbia, Pa., 28-30, Reading Oct. 3, Frankfort 4.
CREOLE BURLESQUE (Sam T. Jack, mgr.): Little Rock, Ark., Sept. 21.
FRENCH FOLLY: Philadelphia, Pa., Sept. 18-23.
FORTY THIEVES (Sam T. Jack, mgr.): Chicago, Ill., Sept. 18-23.
GUS HILL'S NOVELTIES (Gus Hill, mgr.): Paterson, N. J., Sept. 18-23, New York city 25-30.
GUS HILL'S VAUDEVILLE STARS (Gus Hill, mgr.): Providence, R. I., Sept. 18-23, New Haven, Conn., 25.
GEORGE DIXON: Baltimore, Md., Sept. 18-23, Washington, D. C., 25-30.
FANNY MARSHALL: Oconto, Wis., Sept. 19, Menominee, Mich., 20, Escanaba 21, Iron Mountain 22, Marquette 23.
HOWARD ATHENÆUM: Washington, D. C., Sept. 18-23.
HOPKINS' TRANS-OCEANICS: New York city Sept. 18-23.
HYDE SPECIALTY: New York city Sept. 18-23.
LONDON GAIETY GIRLS: Chicago Sept. 4-24.
LILLY CLAY: Chicago, Sept. 18, indefinite.
LONDON THEATRE: Newark, N. J., Sept. 18-23.
LONDON BELLES: Hoboken, N. J., Sept. 18 23.
MAY HOWARD: Brooklyn, N. Y., Sept. 18 23.
MULDOON'S: Washington, D. C., Sept. 18 23.
NIBLO BURLESQUE: Baltimore, Md., Sept. 18 23.
NOSS JOLLITY: Fenton, Mich., Sept. 19, Ionia 20, Lowell 21, Allegan 22, Holland 23, Benton Harbor 25.
NIGHT OWLS: Harlem, N. Y., Sept. 18-23.
PICKETT'S: Milwaukee, Wis., Sept. 18 23.
REMZ-SANTLEY: New York city Sept. 18 23.
REILLY AND WOOD: New Haven, Conn., Sept. 18 23.
REEVES AND PALMER'S COSMOPOLITAN (A. L. Wilber, mgr.): Burlington, Ill., Sept. 19, Hannibal, Mo., 20, Quincy, Ill., 21, 22, Keokuk, Ia., 23.
TONY PASTOR: Pittsburg, Pa., Sept. 18-23, Philadelphia 25 30, Brooklyn Oct. 2-7.
WEBER AND FIELDS: Cincinnati, O., Sept. 18-23, Cleveland 25-30.

SPECIALTIES.

AL. G. FIELD: Readville, Pa., Sept. 19, Wells City 20, Titusville, 21, Jamestown 22, Bradford 23, Harrellsville, N. Y., 25, Corning 26, Elmira 27, Binghamton 28, Middletown 29, Poughkeepsie 30.
BARLOW BROTHERS (A. L. Dobson, mgr.): Houston, Texas, Sept. 19, Brenham 20, Austin 21, San Antonio, 22, San Marcos 23.
CLEVELAND'S MINSTRELS: Omaha, Neb., Sept. 22, 23.
DENNING: Seneca Falls, N. Y., Sept. 19, Penn Yan 20, 21, Watkins 22, Havana 23.
GORTON'S MINSTRELS (Charles H. Larkin, mgr.): Rahway, N. J., Sept. 19, Hackensack 20, Morristown 21, Dover 22, Somerville 23, Plainfield 25, Hightstown 26, Frankford, Pa., 27, Atlantic City, N. J., 28, Bridgeton 29.
HI HENRY: Delphos, O., Sept. 19, Decatur, Ind., 20, Bluffton 21.
HAVERLY'S: Chicago, Ill., Sept. 18—indefinite.
LEW DOCKSTADER (Harry Clapham, mgr.): Cincinnati, O., Oct. 2-7.
PRIMROSE AND WEST (Thomas R. Perry, mgr.): Baltimore, Md., Sept. 18-23, Washington, D. C., 25-30, New York city Oct. 2-7.

CIRCUSES.

BRYAN'S: Maple Rapids, O., Sept. 20.
DORIS': Mt. Holly, N. J., Sept. 20-22.
HUNTING'S: Asbury Park, N. J., Sept. 19, Freehold 20, Vineland 21, Brighton 22, Elizabeth 23.
JOHN ROBINSON'S: Wapakoneta, O., Sept. 19, North Baltimore 20, Ottawa 21, Tippecanoe 22.
ORRIN BROTHERS: En route through Mexico.
TAYLOR'S: Dyersville, Ia., Sept 19, Cascoda 20, Monticello 21.
WASHBURN'S: Boone, Ia., Sept. 19, Marshalltown, 20, Belle Plaine 21, Cedar Rapids 22, De Witt 23, Canton 25.
W. H. HARRIS': Denton, Tex., Sept. 19, Whitesboro 20, Sherman 21, Bonham 22, Honey Grove 23, Paris 25, Clarksville 26, Texarkana 27, Mt. Pleasant 28, Sulphur Springs 29, Gilmer 30.
WELSH BROTHERS': Lewisburg, Pa., Sept. 19, Milton 20.

MISCELLANEOUS.

BUFFALO BILL: Chicago, Ill., May 20—indefinite.
BARTHOLOMEW'S EQUINES: Nashville, Tenn., Sept. 18 23.
COTTON'S DONKEY CIRCUS: Philadelphia, Pa., Sept. 18 23.
DONALD DOWNIE: Morgantown, W. Va., Sept. 19, 20, Weston 21-23.
GENTRY'S EQUINE PARADOX: Roanoke, Va., Sept. 18 23.
GRIMM (Magician, Dudley McAdoo, mgr.): Albany, N. Y., Sept. 23.
LONE STAR HARRY AND BUCKSKIN BILL: Traer, Ia., Sept. 18-23.
PROF. HERRMANN: Rochester, N. Y., Sept. 21-23.
POWELL (Magician): Montreal, P. Q., Sept. 18-23.
PAWNEE BILL'S WILD WEST: Springfield, Mass., Sept. 19, Holyoke 20, Hartford, Conn., 21, Bridgeport 22.
STEDMAN BROTHERS: Albion, N. Y., Sept. 19-23.

(Received too late for classification.)

BY WITS OUTWITTED: Elgin, Ill., Sept. 19, Sterling 20, Dixon 21, Freeport 22, Rockford 23, Beloit, Wis., 25, Milwaukee 30, Janesville Oct. 2, White Water 3, Watertown 4, Jefferson 5, Portage 6, Baraboo 7.
FERGUSON'S BALL (Murray and Mack): Windsor, Ont., Sept. 23, Bay City, Mich., 25, Pt. Huron 26, Lapeer 27, Owosso 28, 29, Mt. Pleasant 30, East Saginaw Oct. 2, Bay City 4.
LIFE ON THE OLD PLANTATION (Ira W. B. Brown, mgr.): Braddock, Pa., Sept. 25-30.
MY AUNT BRIDGET: Toledo, O., Sept. 18-23, Detroit, Mich., 25-30, Cleveland, O., Oct. 2-7.
ORTON'S COMEDIANS (John T. Orton, mgr.): Poplar Bluff, Mo., Sept. 18 23.
THE CHAMOIS HUNTER (Paul Barnes): Huntington, Pa., Sept. 27, Houtzdale 22, Altoona 23, Tyrone 25, Dubois 27, Reynoldsville 28, Kittanning 29, Washington 30, Apollo Oct. 2, Newcastle 3.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

AUDITORIUM	America
ACADEMY OF MUSIC	Kimball Opera Co.
ALHAMBRA	The Diamond Breaker
CLARK STREET	The Operator
COLUMBIA	Fuhrman's Lyceum Theatre Co.
CHICAGO OPERA HOUSE	Ali Baba
EMPIRE	A Kentucky Girl
GRAND OPERA HOUSE	Sol Smith Russell
HAYMARKET	The Darling
HAVLIN'S	McCarthy's Mishaps
HOOLEY'S	R. S. Willard
MCVICKER'S	Herman Thompson
SCHILLER	Rose and Charles Coghlan
WINDSOR	Freddie Baker

PHILADELPHIA.

BROAD STREET	The New South
CHESTNUT STREET OPERA HOUSE	Darkest Russia
CHESTNUT STREET THEATRE	Hallen and Hart
EMPIRE	Ramsay Morris Comedy Co.
GRAND	Hinrichs Grand Opera
GRAND AVENUE	The Buckeye
NATIONAL	Siberia
STANDARD	Theresa Newcomb
WALNUT STREET	The Wicklow Postman

BOSTON.

BOWDOIN SQUARE	James O'Neill
BOSTON	Black Crook
COLUMBIA	Peter F. Dailey
GLOBE	Richard Mansfield
GRAND OPERA HOUSE	Mayourneen
HOLLIS	The Fencing Master
MUSEUM	Prince Pro Tem
PALACE	Rose Hill Folly
PARK	Venus
TREMONT	Trip to Chinatown

BALTIMORE.

ACADEMY OF MUSIC	After the Ball (R. E. Graham)
GRAND	Primrose and West's Minstrels
HOLLIDAY STREET	The White Slave
LYCEUM	Arthur Lloyd
MONUMENTAL	T. P. O'Rourke's Specialty

PITTSBURG.

ALVIN	Manola Mason Co.
BIJOU	Bessie Bonehill
DUQUESNE	Ideal Champagne
GRAND OPERA HOUSE	Julian Lewis
HARRIS'	Just Landed
PALACE	Devil's Mine

WASHINGTON.

ALBAUGH'S	Kathrine Clemmons
CADEMY	Lottie Collins
HARRIS'	Fire Patrol
NATIONAL	Trip to Chinatown

NEW ORLEANS.

GRAND	Monte Carlo
ST. CHARLES	Baker Opera Co.

CINCINNATI.

GRAND	John Drew
HEUCK'S	Actors' Holiday
HAVLIN'S	A Railroad Ticket
HARRIS'	Lillian Kennedy
PEOPLE'S	Sheer and Field
WALNUT	Alexander Salvini

CLEVELAND.

EUCLID AVENUE OPERA HOUSE	W. H. Crane
HAVLIN'S	Police Patrol
LYCEUM	Rola d Reed
STAR	All-American Vaudeville

ST. LOUIS.

HAVLIN'S	Limited Mail
HAGAN	Katie Easton
OLYMPIC	Girl Left Behind Me
POPE'S	Braving the World
STANDARD	A Hot Time
GRAND	Hoss and Hoss

KANSAS CITY.

GRAND	Evans and Hoey
GILLIS	Skipped by the Light of the Moon
COATES'	Cleveland's Minstrels Sept. 18-20, Aristocracy 21-23

MILWAUKEE.

BIJOU	The Hustler
DAVIDSON	Superba
ACADEMY	Rooney Comedy Co. Sept. 18-20

ST. PAUL.

METROPOLITAN	A Texas Steer
GRAND	Crazy Patch

DENVER.

TABOR GRAND	Katie Emmett

SAN FRANCISCO.

BALDWIN	Drew Comedy Co.
CALIFORNIA	The Soudan

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Atherton, Douglas	Gaden, Geo. T.	Ormonde, Eugene
Arnold, Frank	Golden, Rich	Paulton, Harry and Ed.
Ashford, Phyllis	Green, Julian	
Allen, William	Gates, Chas.	Putnam, Kane
Anderson, W. C.	Gourand, Claude	Proctor, Agnes
Ainsworth, Stella C.	Girard, Oscar L.	Polk,

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All New York Flocking to See

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The Sparkling Novelty.

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Broadway and Fortieth Street.

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SECOND BIG MONTH.

LIBERTY HALL

An original modern play by R. C. Carton.

Wednesday Matinees for the Present Season begin Sept. 27.

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Evenings at 8. Matinee Saturday at 2.

Mr. T. H. FRENCH, - - - Manager

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HOPPER PANJANDRUM

And Positively Last Week of

LOIE FULLER.

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JANE

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JOHNSTONE BENNETT,

Followed nightly at 10:30. Matinee 4:30 by

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IN ENTIRE NEW DANCES.

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In the New Comedy by Fred. Mosher,

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"Good for a thousand nights' run."—*Times.*

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Evenings at 8:15. Matinee Saturday at 2.

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FREDERICK WARDE AND LOUIS JAMES

In Henry Guy Carleton's Play,

THE LION'S MOUTH

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Regular Matinees, Tuesday and Friday.

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Seating capacity, 1,200. Upholstered furniture. Stage, 70 by 30, 44 ft. in the clear from floor of stage. No grooves. Electric car line passes main entrance. A population of twenty thousand to draw from. TO OPEN AUG. 28, 1893. Secure dates for season 1893-94 by addressing

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Week Sept. 11, week Oct. 2, 23, 24, 25.

Nov. 1-4, 8-11, weeks Nov. 27, Dec. 4, 11.

THEATRE VENDOME, NASHVILLE.

Sept. 29, 30, Dec. 29, 30, Jan. 9, 10.

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Week Sept. 25, Nov. 30-Dec 4, week Dec. 25

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